

The NEW YORK
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MAY 31, 1922

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THE NATIONAL THEATRICAL WEEKLY

THEY ARE ALL CRYING FOR "CRY" SONGS
I DON'T KNOW
WHY SHOULD I CRY OVER YOU

GREAT BALLAD!

Better than
SORRY I MADE YOU CRY

Wonderful Melody

Rich Harmony



HERE'S YOUR COPY

Why Should I Cry Over You?

BALLAD

Words & Music by
NED MILLER &
CHESTER COHN

Valse moderato

p You said good - bye, I won - der why, And our ro -
All of my dreams, fad - ed it seems, Just like the

mance was through. You did - n't care what
morn - ing dew. And ev - 'ry plan that

sor - rows I'd bear, 'Twas all in fun with you.
we both be - gan, Has all been shat - tered, too.

CHORUS *With expression*

p-f I don't know why I should cry o - ver you, sigh o - ver you,
e - ven be blue, I should have known that you'd leave me a - lone, And break my
heart in two; Al - though you have left me a - lone to pine,
All of my love was a waste of time, Some day your heart will be bro - ken like
a poco rall. mine, So, why should I cry o - ver you? you?

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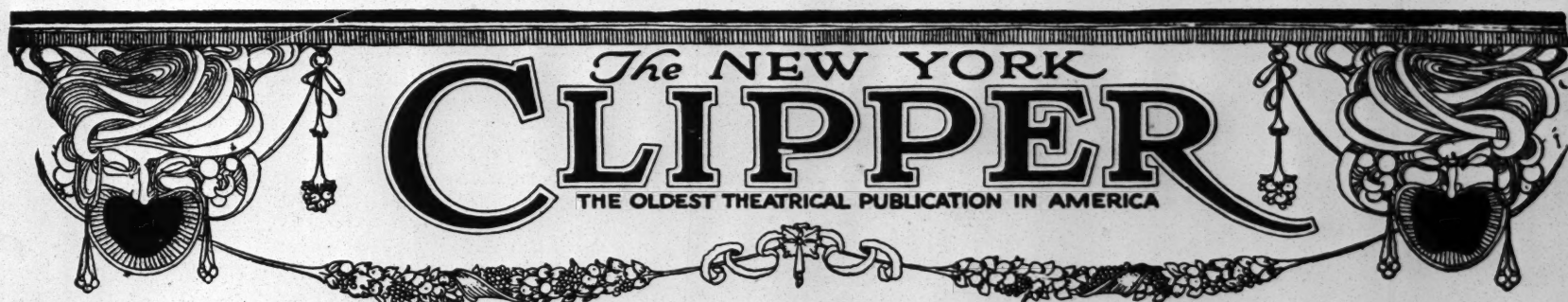
You Can't
Go Wrong
With a
Feist Song

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Sing a
Feist Song
Be a
Stage Hit



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EQUITY TO WITHDRAW ITS FIGHT FOR HIGH TARIFF ON FILMS

**Proposed New Clause in Tariff Bill Will Give President Power
to Increase Duties in Emergencies—Will End
Deadlock in Congress**

The opposition to the admittance of imported motion pictures at only a small duty which has been led by the Actors' Equity Association, since the introduction of the Fordney Tariff Bill in Congress, will be withdrawn if a clause now under consideration by the committees in the Senate and House of Representatives, which would invest the President with absolute power to place a much higher taxation upon any commodity imported into this country in the event conditions arise which would endanger the life of the domestic industries, is included in the Tariff Bill. This statement was made by Frank Gillmore, executive-secretary of Equity, on Monday.

The Senate Committee and the committee of the House, which is headed by Representative Fordney, are entirely at odds on the question, the House bill having been framed with the object of keeping out foreign merchandise by the imposition of high duties, most of them figured upon the American valuation, while the Senate bill taxes but few commodities heavily. The industries and organizations which have been backing the Fordney Bill, recognizing the fact that the passage of the tariff bill may be held up indefinitely if they continue their opposition to the Senate's plan, are, for the most part, willing to have the entire question placed in the hands of the

President by the inclusion of the new clause. This would break the deadlock.

Mr. Gillmore stated on Monday that at the present time, due to the fact that the public has soured on the many imported pictures, mostly German made, which have been exhibited here during the past two months, there is little necessity at present of the high, prohibitive tariff Equity has advocated from the first. Equity asked the House Committee to place a 60 per cent ad valorem duty on imported films, but this was cut down to 30 per cent. The Senate cut it down to 3 cents a running foot, a negligible amount.

"We are willing to withdraw our opposition to the Senate bill," said Mr. Gillmore, "as the clause to be inserted will cover any emergency which may arise later or that will endanger the American motion picture industry. While at present there is no danger to the domestic industry, due to the recently-acquired apathy of the public to German and other foreign films, there is always the possibility of some new, unforeseen factor entering the situation which would put the motion picture industry at the mercy of those of other countries. The proposed clause, which gives the President the right to change the tariff so as to protect the domestic industries, would take care of any such emergencies."

GERMAN THEATRE FOR BROADWAY

Adolf Philipp, the German actor, is head of a group of prominent Germans, who will erect a \$1,000,000 theatre here. A piece of property on West Forty-sixth street, near Broadway, has been obtained by Edward Margolies, for the undertaking, and arrangements have been concluded with Mr. Margolies to erect the structure, which it is estimated will cost approximately \$800,000 to build. The new playhouse is planned to be ready for the opening of the 1923-24 season, and will play German Opera as well as dramatic productions.

Philipp was interested in the "Band-Box Theatre, which was erected some years ago on Fifty-seventh street, near Third avenue. This house had a seating capacity of 299, and was not successful. It has since been turned into a bank.

FILM HOUSES CUT PRICES

MEMPHIS, Tenn., May 29.—Local movie theatres have reduced their admission prices, two of them inaugurating a ten-cent top for matinee performances.

Yesterday H. B. Clarke, manager of the Majestic and Princess Theatres, reduced his prices at the former house to ten cents admission to all seats at all matinees. They formerly were 20 and 30c. The evening prices dropped from 30c to 20c.

At the Princess Theatre matinee admission fee is reduced to ten cents for all performances week days, Sundays and holidays.

THEATRE FIRE KILLS FIVE

NOGALES, Ariz., May 29.—A fire which caused the destruction of several buildings here, including the Lyric Theatre, also caused the death of five men, when the wall of the theatre fell in. Four of the men were Mexicans, and the fifth was Donald Marshall, chief electrician for the Cananea Consolidated Copper Company.

ALTON HIPPODROME CLOSES

ALTON, Ill., May 29.—The Hippodrome Theatre here, which plays road attractions, vaudeville and pictures, will close for the summer months next week. During the time it is closed the house will undergo many alterations. W. M. Sauvage, owner and manager of the Hippodrome, will supervise the alterations.

CAPITOL THEATRE SOLD

CINCINNATI, O., May 29.—The Capitol Theatre here has been sold by the Ascher Brothers to the Cincinnati Capitol Theatre Company, an Ohio corporation representing the ownership of the Keith, Harris, Libson and Hedinsfeld interests, that now own the Palace, Strand, Family and Walnut Theatres here.

NEW HOUSE FOR RICHMOND

RICHMOND, Va., May 29.—The Broadway Amusement Company are erecting a new theatre here. The new theatre will be located at Broad and Seventh streets, and will play vaudeville and pictures.

CHURCH TO BE THEATRE

ALBANY, May 29.—Work begins this week on the alteration of the old Second Presbyterian Church at Lodge and Chapel streets, into a theatre, the equipment being all but ready. Plans filed with the city superintendent of buildings were approved Saturday, the original plans that were filed having been rejected due to inadequate fireproof provisions. Approximately \$200,000 will be spent in the construction of the theatre, which will seat 1,250.

A New York engineer, Paul P. Ruhl, will have charge of the remodeling, and the contract has been let to a New York firm also. Mr. Ruhl said that work would start sometime this week.

The proposed theatre will contain no standing room, and all seats will be reserved. Concrete and steel doors, and balcony are provided in the plans, as well as fireproof construction in the lobby. With the exception of two more exits the Lodge street elevation will remain unchanged. The main entrance will be from the south side through a side lobby from Chapel street. A short flight of stairs will lead from the side lobby to the main lobby.

About 950 seats will comprise the orchestra and the balcony about 300. Beneath the balcony will be a mezzanine floor. The stage, which will be at the Chapel street end of the theatre will be 32 feet deep and 36 feet wide, fitted with all modern stage appliances, for both moving scenery and lighting effects. There will be two tiers of dressing rooms and a women's rest room and smoking room.

In the center of the orchestra will be a counter aisle running north and south and two east and west aisles.

HOPE FOR MOLLIE FULLER

CHICAGO, Ill., May 29.—Attending physicians, who have been endeavoring to restore the sight to the eyes of Mollie Fuller, announced that the actress is beyond all medical help. Dr. Max Thorek, president of the American Theatrical Hospital announced that he is confident that a surgical operation on Miss Fuller's eyes would be successful. Mollie Fuller has consented to place herself under the medical care of Dr. Thorek and will undergo another operation in the near future.

NEW OWNERS FOR LEXINGTON

Two different interests are reported to be negotiating for the purchase of the Lexington Avenue Opera House, on Lexington avenue between Fiftieth and Fifty-first streets.

The house was built by the late Oscar Hammerstein, and was the last building venture of the famous manager. It is now owned by the Lexington Theatre Corporation, F. Kelsey, president.

LEIGHTON IS BOOKING MANAGER

Victor Leighton succeeds the late Charles Osgood as general booking manager for the A. L. Erlanger syndicate. Leighton is an expert booking man and has been connected with the Erlanger office for a number of years.

NEW OFFICES FOR EQUITY

KANSAS CITY, Mo.—The local branch of the Actors' Equity Association is now located in the Victoria Hotel, having moved from its old offices last week. Mr. and Mrs. Frank Delmaine are in charge.

NEW FOLLIES COST \$260,000

The Ziegfeld "Follies," when it opens at the New Amsterdam Theatre on June 5th, will have cost its producer around \$260,000, a sum which has never before been equaled in show history. No expense has been spared to make the production strikingly beautiful. There are over twenty-five principals in the show, and it is estimated that it will have to do an average business of at least \$40,000 a week to make any profit.

The principal acts in this, the sixteenth annual production of the "Follies" are: Will Rogers, Andrew Tombes, Nervo and Knox, Mary Eaton, Brandon Tynan, Florence O'Denishawn, Martha Lorber, Mary Lewis, Evelyn Law, Muriel Stryker, the Connor Twins, Katherine and Lulu Jeanet, Jessie Reed, Pearl Eaton, Gallagher and Shean, Thomas Spencer, Bernard Randall, Jack Whiting, Serge Prynikoff, John B. Scott, Al Ochs, the Sixteen Tiller Girls, Lulu McConnell, and Grant Simpson.

The "Follies" will open cold on Broadway this season, the usual procedure of an out-of-town opening being done away with, due to the great expense and difficulty of transporting the large company and huge scenic equipment. For years it has opened in Atlantic City.

A new price scale goes into effect with the opening of the show on Monday. The usual \$5 top has been cut a full dollar and during this engagement the top seat price will be \$4 plus the war tax of \$40 making the total \$4.40. Last year at the Globe Theatre orchestra seats were with the war tax \$5.50 each.

LABOR COMMITTEES TO MEET

The labor committee of the International Theatrical Association, the managers' organization, will meet with committees of the musicians' and stage hands' unions during the latter part of June to make new agreements covering wages and working terms for the new season. These conferences will be held after the annual convention of the I. T. A., which will take place on June 19.

At the bi-annual national convention of the International Alliance of Theatrical Stage Employees held last week in Cincinnati, Walter Vincent and Lee Boda, president and general manager, respectively, of the I. T. A., addressed the assembled delegates and asked them to agree to entrust the making of new agreements unreservedly in the hands of their executive committee. This request was later agreed to in the form of a resolution, following the lines of the one passed the week previous at the national convention of the American Federation of Musicians in Grand Rapids, Michigan. Lignon Johnson, general counsel for the I. T. A., also attended both conventions.

FILMS AND MUSICAL SHOWS

SAN FRANCISCO, May 29.—The Rialto Theatre, here, which has been showing pictures has added a musical comedy company to furnish entertainment in addition to first run pictures.

The new policy was inaugurated last week and did a good business. The company consists of twenty-four people, twelve principals and twelve chorus girls. The opening show was called "A Prince for the Night."

Admission prices are \$20 for matinees and \$30 to \$40 for night performances.

FOUR NEW PLAYS TO TRY FOR BDWY'S SUMMER BUSINESS

Three Dramas and One Musical Show Come in This Week—
Business in All the Houses Away Off But Producers
Are Determined to Try New Shows

Despite the heat, general business depression and the season fast coming to a close, four new plays are scheduled for Broadway this week. Two of them have already opened, early in the week. "The Drums of Jeopardy," opened Monday night at the Gaiety Theatre which house has not had a real attraction since "Lightnin'" closed there last Fall. The new play tells of New York life and was written by Howard Herrick from the novel of Harold MacGrath. In the cast are, William Courtleigh, Marion Coakley, C. Henry Gordon and Paul Everton. Alfred E. Aarons is manager.

The other show that opened Monday night is the McIntyre and Heath musical comedy, "Red Pepper," featuring the two blackface comedians, and presented by the Shuberts at the Shubert Theatre. The book is by Edgar Smith and Emily Young, with music by Albert Gumble and Owen Murphy. Mabel Elaine, Vivian Holt, Lillian Rosedale, Florence Rayfield and Bob Nelson are in the cast. The play has done unusually well on the road.

"Heads I Win," which was scheduled to open last Tuesday, will open Friday night instead, at the Earl Carroll Theatre. It is a comedy in four acts by L. L. Marshall. In the cast will be, among others, Marie Louise Walker, Curtis Cooksey, Albert Howson, and Ned Dye.

The fourth show to have its Broadway premiere, this week is "The Pinch Hitter," which will open Thursday night at the Henry Miller Theatre. Allan Pollock, whose performance in "A Bill of Divorcement" attracted wide attention earlier in the season, will have the leading role in this comedy by H. M. Harwood. Mr.

Pollock is the play's manager and producer. His last appearance in this country in a comedy was in 1914 with Billie Burke in "Jerry."

Last week the new comers included "The Rotters," at the 29th Street Theatre, "Salome" in a revival at the Klaw, closing the same week; "Makers of Light" at the Provincetown Playhouse, and "Abie's Irish Rose" at the Fulton theatre.

Plays now running that continue to hold their own include: "Kempy," at the Belmont Theatre; "Billeted," at the Frazee; "Fanny Hawthorn," at the Vanderbilt; "Partners Again," at the Selwyn; "To the Ladies," Liberty; "The French Doll," with Irene Bordoni, Lyceum; "The Rubicon," Hudson; "The Cat and the Canary," National; the entertainment at the Bat Theatre; "Moscow," 49th Street Theatre; "Captain Applejack," Cort; "Lawful Larceny," Republic; "The Dover Road," Bijou; "Kiki," with Lenore Ulric, Belasco; "The Hairy Ape," Plymouth; "The Truth About Blayds," Booth; "The Charlatan," Times Square; "Bronx Express," Astor, and "He Who Gets Slapped," Garrick.

These continue with the following, which have been on the boards for some time: "Six Cylinder Love," Sam H. Harris Theatre; "The Demi-Virgin," Eltinge; "The First Year," Little Theatre.

The list of musical shows, operettas and spectacles include: "The Rose of Stamboul," Century; "Make it Snappy," Winter Garden; "The Blushing Bride," 44th Street; "Blossom Time," Ambassador; "The Perfect Fool," George M. Cohan's; Irving Berlin's "Music Box Revue," Music Box Theatre, and "Shuffle Along," 63d Street Theatre.

MILLER PLAY SCORES

SAN FRANCISCO, May 30.—Henry Miller's play, "La Tendresse," has scored a hit of big proportions here, and New Yorkers, who usually see the big successes long before they reach the West, can well be jealous.

Miller played the lead in the play and scored strongly as did Blanche Bates, Ruth Chatterton, and Bruce McRae.

"La Tendresse" is said by critics to be Henry Bataille's best play and charmingly reveals the story of humble hero and heroine who, although unfitted to each other, are deeply in love with each other.

They are separated and their struggles to escape their tragic fatality that keeps them apart is the story.

HART ALIMONY CUT

The appeal taken by Max Hart, theatrical agent and manager, from the Supreme Court order granting his wife, Madge Hart, former actress, alimony of \$275 a week and counsel fee of \$1,500 in her suit for divorce, was granted last week by the Appellate Division to the extent of reducing the alimony to \$200 a week and the counsel fee to \$750. The opinion handed down on the appeal gives leave to Mrs. Hart to renew her motion for higher alimony in the event that her husband discontinues his present voluntary payment.

WANTS LICENSE REVOKED

HUNTINGTON, Ind., May 29.—A suit asking that the license of the Jefferson Amusement Company be revoked was filed in the City Court, here, last week, by persons who have been active in the movement to close the theatres in this city on Sundays.

A suit of similar nature was filed last winter in an effort to stop Sunday shows, but the judge of the City Court refused to hear the case or permit the police to interfere with the shows. The present suit was filed with a view to making a test of law, it is understood.

OPERA AT SECOND AVE.

The Russian Grand Opera Company which just finished a three weeks' engagement at the New Amsterdam Theatre, began a special season on Monday at the Second Avenue Theatre.

Besides the operas presented on Forty-second street several novelties will be sung on the East Side. The works introduced by Impresario Leo Feodoroff were Rimsky-Korsakoff's "Tsar's Bride," Rubinstein's "Demon," Dargomizsky's "Russalka" and Tchaikowsky's "Cherevichky." Besides these the Russian singers were heard in "Pique Dame," "Snegurochka," "Eugen Onegin" and "Boris Gudounov."

Several "guest" artists will appear during the engagement. The company will sing in Mexico this summer, and plans to sail for South America in August.

RE-WRITING "DIVINE CROOK"

"The Divine Crook," Florence Reed's new starring vehicle originally scheduled for an early engagement at the Woods Theatre, Chicago, has been temporarily delayed on account of the need of revision.

Critics who witnessed its trial performances agreed that the last act was great but that the piece is slow in getting under way. Bayard Veiller, who wrote the piece, is going over it and it will doubtless get under way within the next two or three weeks.

BENEFIT AT PALACE

CHICAGO, Ill., May 27.—A benefit was given at the Palace Music Hall, Sunday afternoon, the proceeds being donated to the First Tank Corps of the American Legion. Frank Bacon and Richard Carle directed the players, among whom were Vivian Martin, Joan Peers, Ted Snyder, Jack Osterman, Billy & Billie Taylor, Benny & Western and the chorus of "Molly Darling."

COPLEY THEATRE TO BE MOVED

BOSTON, Mass., May 29.—Henry Jewett's tenancy of the Copley Theatre terminates Saturday night, June 3, and there is much speculation as to his future plans. Mr. Jewett's stock company accomplished great things at the Copley and not a few theatregoers are interested in his next venture.

The Copley will be moved to the north side of the new Stuart street, and negotiations for its lease while not fully completed are expected to take place shortly, as a New York manager, it is known, wants the house. One thing is settled and that is the fact that the Jewett players will give their last performance at the Copley when they close there Saturday night.

Whatever the plans of Mr. Jewett, he is not yet ready to divulge them to the public, but it is known that he is organizing a company for next season. Many of his present players will remain and still others will be engaged. H. Conway-Wingfield, Jessamine Newcombe, and John Warburton have signed for next year. This will insure familiar faces when the players are next seen. It is understood that next season the Jewett players will give some wholly American plays instead of confining their efforts to foreign works.

TWO N. Y. SHOWS IN CHICAGO

CHICAGO, Ill., May 29.—Two new productions opened this week. "The Hollywood Follies," starting its local engagement at the Playhouse on Sunday night and "The Hotel Mouse," opening at the Woods Theatre with a matinee.

Holdover attractions continue to play to exceptionally good business, due to the exceedingly cool weather, which has prevailed in Chicago for the past week.

Leading these attractions is Frank Bacon in "Lightnin'," who continues into his fortieth week at the Blackstone Theatre.

"The O'Brien Girl," gallops on at the Cohan's Grand, where it is becoming more popular every day.

Pauline Lord in "Anna Christie," is another Chicago success and bids fair to remain at the Cort far into next season.

"Just Married," enters its sixth week at the La Salle Opera House.

"Lilies of the Field," at Powers Theatre is jumping into favor and in the opinion of the public it is one of the most popular plays of the Summer season.

"Liliom" will be removed from the Garrick next week and will occupy the Great Northern for the balance of its engagement.

"Molly Darling," with a few changes in the cast and plenty of rehearsals, carries on at the Palace Music Hall where it is playing to satisfying business.

REVUE FOR WHITE CITY

CHICAGO, Ill., May 29.—"The Flapper's Frolic" is the title given the new musical revue, which will be featured at White City throughout the summer months. The revue will be given in the open air theatre and no admission will be charged. The Gladys Haight Ballet of ten will be the features. Others in the cast are Renee Rayne, Babe Payne, Dolly Russell and Mack Carter.

FIRE FRIGHTENS AUDIENCE

Considerable excitement was created among the patrons entering and leaving the Jefferson Theatre on East Fourteenth street, last Sunday, when a fire broke out on the second floor of the building occupied by the Orange Dairy Company, Inc., a few doors from the theatre. The fire was quickly extinguished by the firemen. Many people inside the theatre who heard the bells thought the fire had broken out in the theatre.

"LILIOM" MOVING

CHICAGO, Ill., May 29.—"Liliom" will be moved from the Garrick to the Shubert Great Northern Hippodrome next week to make room for the arrival of "For Goodness Sake," which will remain in Chicago for the balance of the Summer.

COMMITTEE CO-OPERATION

An advisory committee composed of representatives of the various interests involved, will co-operate with the Industrial Commissioner, Henry D. Sayer, in the administration of the amendment to the building laws passed in the New York State Legislature last session which provides for the construction, equipment and maintenance of all places of public assembly so as to provide for protection to the lives, health and safety of all persons employed or assembled in them.

This amendment was contrived especially to give the Industrial Commission jurisdiction over the dressing-rooms for actors in theatres throughout the State so as to prevent the building of theatres with such rooms which are not conducive to the health and safety of theatrical artists.

Commissioner Sayer, whose offices are in the building occupied by the Industrial Board of No. 124 East Twenty-eighth street, New York City, has already laid plans for the appointment of the Advisory Committee, to be composed of representatives of all involved interests, and has invited the Actors' Equity Association to name a delegate to serve upon it. The Council of Equity has already chosen the person to be its representative, naming Frank Gillmore, Executive Secretary of the organization.

This Advisory Committee will be consulted by Industrial Commissioner Sayer upon all questions of safety and health maintenance in the building of theatres, halls and all other places of public assemblage. It is the plan of Mr. Sayer to have representatives of theatrical managers and others on the Advisory Committee.

Mr. Frank Gillmore has been agitating for the past year for the passage of a State law, patterned after the present building ordinances in New York City, which would compel the building of theatres throughout the State with due attention paid to the actors' dressing rooms. He had conferred with Dr. Royal S. Copeland, head of the Board of Health of New York City, about the matter, the latter giving it as his opinion that actors' dressing-rooms must unquestionably be built and maintained along healthful, sanitary lines, as, in cases where no provision is made for the admittance of sunlight into theatre dressing-rooms and germs are allowed to breed, not only the health of the actors are endangered, but also that of the general public, as the constant traveling of actors brings them in contact with thousands of people during the course of a single season.

In an interview with Industrial Commissioner Sayer some time ago, Mr. Gillmore repeated Dr. Copeland's view of the matter, and presented to him a proposed amendment to the State Building laws covering it, which had been prepared by the Actors' Equity Association. Mr. Sayer agreed with Mr. Gillmore upon the necessity of placing the theatres and other public places of assemblage in the State under the jurisdiction of one department, but told him that he had already had introduced an amendment which covered practically the same ground. Mr. Gillmore then withdrew his amendment.

FLO LEWIS

Flo Lewis, whose picture appears on the front cover of this week's issue of the CLIPPER, is a charming young lady who although young in years, has made an enviable reputation in the field of vaudeville.

She has in the past appeared in a number of big time acts, and also has presented several single turns. At present she is appearing in a new act which is attracting much attention and which is the best of her many offerings. It is called "From Bernhardt to Heartburn," and is a decided novelty and gives her many opportunities to display her talents and ability.

The act is gorgeously costumed and the drop and stage settings are works of art. The production, its settings and costumes combined, with Miss Lewis' clever singing, dancing and acting ability makes of it a remarkably fine offering.

The photograph is by Hixon-Connelly, of Kansas City.

OLD LAW OF 1854 INVOKED TO FORCE NEWARK SUNDAY CLOSINGS

**Ten Theatre Managers Arraigned Charged with Violations—
Houses Have Been Running Sundays and Donating
Fifty Per Cent of Receipts to Charity**

NEWARK, N. J., May 29.—All of Newark's downtown theatres were open this Sunday and played to capacity business excepting one, the Strand, which is owned by the Central Amusement Company. This company owns four other theatres playing motion pictures, including the Central, at Central avenue and Eighth street, in the residential district. The Central, which had been open on Sundays, also was closed two weeks ago by police order, on complaint of residents, and the owners subsequently denounced the action of the city authorities in allowing the downtown theatres to remain open on the Sabbath while forbidding the theatres in the residential districts the same privilege, buying space in the local newspapers in order to put the matter before the public. The Strand Theatre, which is one of the larger downtown houses, was closed this Sunday on the advice of the counsel for the Central Amusement Company, former United States Commissioner John A. Matthews.

Last Saturday ten theatre managers, operating twelve downtown houses, were arraigned in the First Precinct Court on the complaint of Emanuel Kraemer and Harry Davis, officers of the Central Amusement Company, charged with violating a New Jersey law enacted in 1854, which brands

as "vice and immorality" all Sabbath activities, excepting the printing of newspapers, delivering of milk and the use of vehicles for purposes of recreation. The complainants did not appear in court and the cases were adjourned until Monday of this week.

For a number of years Newark's downtown theatres have been enabled to keep open on Sundays, the best business day in the week, by donating fifty per cent of their receipts to charity. The fifty per cent is deducted after all expenses are charged off. This plan has given an average of \$100,000 a year to Newark's charitable organizations.

The action of the Central Amusement Company in demanding that the theatres in the residential district be allowed to keep open on Sundays may result in the enforced closing of all Newark's amusement places on that day. Mr. Matthews, attorney for the Central company, declared this week that the reason he had advised the closing of the company's Strand Theatre on Sunday is that he had been given to understand that all show managers whose houses were open on that day would be charged with keeping disorderly houses, in addition to the charges already lodged against them.

The result is being closely watched.

COHAN PRODUCTION PLANS

George M. Cohan, heading his company in the "Tavern" in Boston is beating the big records made last year by his musical show "The O'Brien Girl" at the Tremont and this has held up his plans for the production of "Nelly Kelly," which was originally scheduled for the summer run at that house.

In the meantime production plans of other plays are under way. Mr. Cohan's own show "The Beautiful Moon," written while on his trip to Europe several months ago will be among the first. The cast is now being engaged for the piece which will have an early opening. Lynn Overman, who scored such a hit last season in "Getting Married" and is now in Chicago with the play will doubtless head the cast.

"Madeline of the Movies," the play in which Mr. Cohan appeared at the Gaiety Theatre, with his daughter Georgette, goes to Chicago with a new name and an altered cast. It will be called "Garrison and the Girls" and Donald Bryan will head the cast, playing the part in which Cohan was seen in New York. This piece opens at the Grand Opera House on June 11, following Cohan's "O'Brien Girl."

SHAY HEADS STAGE EMPLOYEES

CINCINNATI, O., May 29.—At the close of the annual convention of the International Alliance of Theatrical Stage Employees and Motion Picture Operators of the United States and Canada, held in this city, Charles C. Shay, of New York, was elected president of the union, defeating James Lemke, of Troy, who sought re-election. F. G. Lemaster, of Denver, was elected secretary-treasurer.

GERMAN PLAYS FOR AMERICA

BERLIN, May 29.—American producers are now negotiating with Max Reinhardt, Germany's leading theatrical director, to undertake the production of several of his Berlin successes in which big scenes are used, notably "Orpheus in the Under-World." Reinhardt wants to produce "Danton's Death," but the American producers deem it too gloomy. Reinhardt will visit America in November and look over the theatrical situation there.

"TECHNICAL DIRECTOR" SUES

Milton Hocky and Howard J. Green, the vaudeville act-writers, were named defendants last week in a suit filed by one Howard McLennon, vaudeville actor, for \$185 which he alleges is due him for services rendered as "technical director" in staging the successful act "Stars of Yesterday."

Through their attorneys, Hess & Kahn, of No. 140 West Forty-second street, Hocky and Green filed answer to the action, entering a general denial and a separate defense which claims that McLennon was never promised any money for whatever services he rendered, being out of work at the time and wanting to be of some assistance so that he might gain experience as a stage director, having never, to the knowledge of the defendants, done such work before. Out of gratitude to him, they say, they gave him small sums of money from time to time in order to aid him in paying his living expenses. McLennon admits, in his complaint, having received \$40 from Hocky & Green.

BUCKNER BOND FORFEITED

The \$2,500 bond put up for Arthur Buckner, the cabaret revue producer, for his appearance in General Sessions on a number of charges of fraud for which he was held some time ago, was declared forfeit last week by District Attorney Joab Banton and judgment for that amount entered in the office of the County Clerk against him and the Fidelity and Casualty Co., of New York, which put up the bond.

Buckner was released on bail and his trial was set for May 9 but he did not appear, due to the very good reason that he is at present being held in Philadelphia on a charge similar to the ones in New York.

ARBITRATIONS UP THIS WEEK

Two Equity-Producing Managers' Association arbitrations will be held next week, with Alfred Beckman, attorney, of the law offices of House, Grossman & Vorhaus, acting as umpire. The arbitrations will be held in the P. M. A. offices on West Forty-fifth street.

The two matters to be arbitrated are the claims for salaries for three shows entered by the members of the "Aphrodite" company, which closed in January in Iowa, against Comstock & Gest, and the claims for one week's salary in lieu of notice by the company of "Snapshots of 1921," which ran in New York last summer, against the Selwyns.

The "Aphrodite" case arose over the non-payment of salaries for the three performances which the show did not play in Des Moines because of the alleged absconding of the manager of the theatre there with several thousands of dollars received from the advance sale of tickets, the stage hands and musicians then refusing to work without receiving a guarantee, which was not forthcoming. "Aphrodite" had been booked into the theatre for a full week, but the Friday night show and the two Saturday performances were called off. The show closed the following week in Iowa City, the company being brought back to New York at a cost of over \$4,000 for transportation.

Comstock & Gest contend that the three performances were not played through "an act of God," and that they could have done nothing to prevent the situation arising. The actors, however, think otherwise. Attorney Beckman's decision will set up a precedent in this sort of case, although such circumstances are exceedingly rare.

The "Snapshots" case, which has been pending now since late in the summer of last year, is a much different matter. "Snapshots" opened at the Selwyn Theatre on June 6th, with a cast including Lew Fields and Nora Bayes. After several weeks the regular two weeks' notice was posted, and then, for one or two more weeks, the show continued on a week to week basis, a new notice being put up each week. The show then moved to the Times Square Theatre, and it is from this feature that the claims for one week's salary arises, as the members of the company charge that they were not given the final notice, "Snapshot" closing soon after the move was made.

ETHEL LEVEY ENTERS CLAIM

Ethel Levey, who starred in the short-lived "Go Easy Mabel," which ran for two weeks at the Longacre Theatre, has entered a claim against Lee Morrison, producer of the show, for seven weeks' salary at \$1,750 a week, it was reported on Monday. Her contract was with Morrison, personally, and called for eight weeks' work, it is said, but she played only three weeks and was paid for only one, the week the piece opened in Atlantic City. She is said to have turned over the matter to her attorneys, but this could not be checked up at the time of going to press. Alfred Beckman, of the law firm of House, Grossman & Vorhaus, who is her counsel in another matter, could not be reached on Monday.

"MARJOLAINE" CAST HOLD I. O. U.'S

The members of the cast of "Marjolaine," the musical comedy which closed the Saturday before last at the Broadhurst Theatre, are still owed considerable money on their salaries which is secured in the form of I. O. U.'s signed by Russell Janney, the producer of the show. The cast was paid for some time before the closing on a basis of 50 per cent cash and 50 per cent in I. O. U.'s. The chorus was paid in full at all times. The members of the cast have not as yet presented any claims against Janney to the Actors' Equity Association, of which they are all members, but are to meet this week and instruct the Equity deputy with the show what they wish done.

ALTERATIONS FOR LYRIC

BRIDGEPORT, Conn., May 29.—S. Z. Poli, will spend about \$20,000 for extensive alterations on the Lyric Theatre, at this city. The house will close while the alterations are going on.



JULIAN ELTINGE

Closing the season at Keith's Palace this week after 30 weeks on Keith, Orpheum and Interstate time.

EQUITY ASSN. HOLDS NINTH ANNUAL MEETING AND ELECTS OFFICERS

Actors' Organization Now Composed of Over Ten Thousand Members in Good Standing—John Emerson Re-Elected President—Financial Condition of Organization Good

The ninth annual meeting of the Actors' Equity Association was held in the Grand Ball room of the Hotel Astor, on Friday afternoon, May 26th. Although the strenuous election campaign of last year was not repeated this year, the meeting was nevertheless an enthusiastic and important one. The Association convened at 2.15, with Grant Mitchell acting as chairman of the meeting in the absence of President John Emerson. After the reading of a number of telegrams from John Emerson, Florence Reed, Fred Burt and several others, regretting their inability to attend, the chairman named Ralph Delmar, Frank Burbank and Sydney Booth as a committee to count the ballots cast in the annual election and proceeded with the business in hand.

Grant Stewart read his report of last year's meeting, and was followed by Frank Gillmore, executive secretary, who gave a resume of work accomplished by the Association during the year. The most recent action by the Association in behalf of its members was the settling of the Will Morrissey dispute. Morrissey was not a member of the P. M. A. and tried to form a non-Equity shop-company. He refused to post his bond for salaries to his company, as required by Equity, and declined to sign Equity contracts. Equity not only forced him to put up his bond, but succeeded in persuading him to make his company one hundred per cent Equity.

He gave a short resume of the Association's efforts to enforce the Equity shop. He also told of the efforts of Paul Turner in introducing a bill now before Congress, giving the President the power to place a sixty per cent tariff, based on the American valuation, upon all imported films.

He read a report from the Council as putting the Association on record against a debate on the morals and ethics of stage and pulpit, on the grounds that the Association did not wish to engage in a campaign of mudslinging and scandal mongering against the pulpit. The Council had also preferred charges of misconduct against Florenz Ziegfeld to the P. M. A.

The Council of the Association, Gillmore declared, has secured representation for Equity on the newly formed Industrial Commission, which will investigate conditions in all buildings in which people are employed, as part of its campaign to secure comfortable quarters for actors in theatres they are playing in.

Of thirty-four cases brought before the joint arbitration committee of managers and actors, Equity won twenty-five, and lost nine. Grant Stewart, as recording secretary, gave the following figures on membership. New members elected, 2,639; reinstatements, 14; suspensions, 2,500. These were members who had failed to make payments of dues during the past five years. Total membership, 12,436; in good standing, 10,166.

The entire audience stood at attention while the names of sixty-five members who had died during the last year were read.

REBUILDING THE KAIER

MAHANON CITY, Pa., May 29.—The Kaier Grand Opera House, in this city, which was destroyed by fire in 1913, is to be rebuilt. A group of New York theatrical men are negotiating for the acquisition of the site and will erect a large theatre if the deal goes through. The names of the men interested could not be learned, but it was said that the house would play vaudeville and road attractions. It was also said that the house would be used to try out productions before they were brought into New York.

Frank Gillmore then proceeded to read the report for the fiscal year ending April 30th, and after giving figures relative to assets, liabilities, receipts and expenditures, stated that there was a slight deficit in the budget for the year, due to the failure of motion picture members to meet their share of expenses. This, he said, was due to the unusually impoverished condition of the majority of picture players this year. A member shouted out "If the picture people can't pay, why not drop them?" This caused a commotion for a moment, and Gillmore, rising, reminded the members that during the strike, when the picture business was booming, the members of the cinema branches of the Association had placed \$20,000 at the disposal of Equity, and asked the members if they could allow themselves to desert the picture players in their hour of need.

The proposal of the Council that members refrain from signing long term contracts that will prevent them from following instructions of the Association and Council after June 1st, 1924, when the basic agreement between actors and managers ends, was voted upon and unanimously carried.

The proposed Equity Players' plan was then discussed and elucidated. The following is the plan briefly: The Actors' Equity Association will in no way have any control of the Equity Players, except insofar as its jurisdiction extends over all members. The Players will work on the Community plan, and will be governed by the following committees: Directors' board, of which Francis Wilson is chairman; play committee, subscription committee, finance committee, and general council. Augustin Duncan will be director of the company and his authority will be absolute. Katherine Emmett will be secretary, treasurer and business manager of the new project. They will give five plays a year, each to run for a period of eight weeks. One week, the final one of the season, will be given over to an international play festival week, in which the literature and artistic classics of all the nations will be features. The 48th Street Theatre has been leased for one year, and will house the new company.

Harry Houdini sent a communication to the Equity requesting the organization to take action to prevent the continued exposure of stage and magical illusions to the theatre going public. The Council proposed a motion putting the Association on record as opposed to these disclosures of effects, and pledged itself to do all in its power to prevent the continued exposure of theatrical illusions on the grounds that such illusions contributed largely to the amusement and entertainment of the public.

The committee chosen to determine the votes reported that the regular ticket was elected by a large majority. The ticket proposed and elected was as follows:

John Emerson, President; Ethel Barrymore, Vice-President; Frank Bacon, Vice-President; Grant Stewart, Recording Secretary, and Frank Gillmore, Treasurer.

HOLLYWOOD BOOK BARRED

LOS ANGELES, May 29.—"The Sins of Hollywood," a book supposed to be an expose of the lives of certain motion picture actors and actresses is "too scurrilous" to be admitted to the mails according to a ruling by Mark Herron, Deputy United States District Attorney, here.

Clark E. Webster, Post Office Inspector, has started an investigation to learn the author and the publisher. The book of 225 pages has in the front cover a picture of Mephistopheles, a beautiful girl and a moving picture camera.

GETS BANKRUPTCY DISCHARGE

Lowell Sherman, now playing in "Lawful Larceny" at the Republic Theatre, was discharged as a bankrupt on Monday in the Federal Court by Judge Learned Hand. Sherman filed a voluntary petition in bankruptcy in February, setting forth his liabilities as \$16,693, with no assets.

The liabilities included \$5,250 owed to Martin Herman, brother of Al H. Woods, \$2,500 owed to Samuel Shipman, author of "Lawful Larceny," and various bills owing to hotels, garages and stores in New York, Hollywood, Santa Monica, Cal., and Chicago. Meyer Kurz, of the law firm of House, Grossman & Vorhaus, represented Sherman.

MARION ABBOTT IN "CHRISTIE"

CHICAGO, Ill., May 29.—Marion Abbott has been accepted to fill the role in "Anna Christie," made vacant by the untimely death last week of Miss Eugenie Blair, who dropped dead from a heart attack. Miss Blair was buried in a local cemetery, the funeral being attended only by her daughter, Miss Eleanor Montell, who is playing in "The Tavern." Miss Montell came on from Boston to take charge of her mother's funeral. She departed for the East Friday and will rejoin her company somewhere in the New England States.

ACTOR'S CAR CAUSES BOY'S DEATH

Robert B. Williams, leading man in "Abie's Irish Rose," at the Fulton Theatre, was held on the technical charge of manslaughter in Astoria last week when the actor's car hit and killed James Tali, seven.

Williams was on his way to the theatre when the boy attempted to cross the street. Williams stopped and took the boy to the Flushing Hospital, where he died.

FILM CO. SEEKS INJUNCTION

CHICAGO, Ill., May 29.—Attorneys for the Ames Motion Picture Company, of Iowa, have applied to Chief Justice Stevens, of the Iowa Supreme Court, for an injunction restraining the city of Ames from enforcing an ordinance barring Sunday theatrical entertainments and motion pictures. The case is under advisement.

FIELDS COMPLAINT TABLED

The complaint entered by Lew Fields, through the Shuberts, with the Producing Managers' Association against Lulu McConnell and Grant Simpson signing up for the Ziegfeld "Follies," while under contract to him was tabled last week by the governing board on the grounds that the Fields is not a member of the P. M. A. and that the contract in question is not with the Shuberts. Fields claimed that McConnell & Simpson were contracted to him for several years more and that they had no right to jump to Ziegfeld. It was stated, in defense, that Fields committed a technical breach of contract by allowing the act to play for the Shuberts this past season when he could not use them.

"PINCH HITTER" AT \$2 TOP

"A Pinch Hitter," Allan Pollock's show, which opens at the Henry Miller Theatre on Thursday night of this week, marks the first Broadway production to return to the old pre-war admission price.

Evening and Saturday matinee performances will be priced at a \$2 top while the Thursday matinee will be at \$1.50. In the cast of the play are Charles Waldron, Pamela Gaythorne, J. M. Kerrigan, Helen Stewart, Edgar Kent, Gordon Gunniss and Mr. Pollock.

ROTHAPEL FORMS BALL TEAM

S. L. Rothapel has organized a baseball team composed of his staff at the Capitol Theatre. Arrangements are being made for inter-city games, between teams composed of the staff of outer large picture houses.

JOINS LEW FIELDS' SHOW

Alberta Weeks has been signed by Lew Fields for a period of thirty weeks, and will appear in his new show. Miss Weeks is a talented amateur, whose beauty and ability attracted Fields' attention in a high school show. This is her first experience.

THE GRAND CLOSES

SAN ANTONIO, Tex., May 29.—The Grand Theatre, at this city, which plays road attractions and pictures, has closed for the Summer months. The house will be completely renovated while it is closed.



A year ago—
almost unknown
Today — a leader

10¢

A sweeping verdict for QUALITY

BASEBALL DECISION INTERESTS THE ENTIRE AMUSEMENT WORLD

Court Rules That Personal Efforts Not Related to Production Are Not Interstate Commerce—Appears to Apply to Oft Discussed Theatrical Booking Question

A decision of much interest to vaudeville and other theatrical men as well as all connected with amusements, was handed down on Monday in the U. S. Supreme Court in the case of the Baltimore Club of the defunct Federal League against organized baseball.

According to the decision organized baseball as conducted by professional clubs under the national agreement, is not interstate commerce, and the clubs are not liable under the Sherman anti-trust law.

The decision of the court was a victory for organized baseball as against the claims of the Baltimore club, and sets aside the verdict of the District of Columbia Supreme Court awarding the Baltimore club damages of \$240,000 against organized ball.

Justice Holmes, in rendering the opinion of the court, declared that personal efforts not related to production are not interstate commerce. A lawyer sent to another State to argue a case is not engaged in interstate commerce, nor is a Chautauqua lecturer engaged in interstate commerce, he added.

The case was a civil proceeding under the Sherman anti-trust law brought by stockholders in the Baltimore club of

the defunct Federal League to recover alleged damages suffered by disbanding of the league after a stormy life. The disbanding occurred under what is generally known as the "peace agreement." The proceedings were instituted in the District of Columbia Supreme Court September 20, 1917, after a similar action brought in Philadelphia had been dismissed on motion of counsel for the Baltimore club.

The district Supreme Court upheld the Baltimore club's contentions in the main and returned a verdict of damages amounting to \$80,000, which under the Sherman anti-trust law is trebled. The Court of Appeals of the district reversed that decision and dismissed the case on the ground that professional baseball is not interstate commerce.

Much discussion among theatrical men, particularly those connected with the vaudeville branch, has for years been indulged in and the question as to whether the show business, the various booking agencies, etc., conflicted with the Sherman act has been frequently argued.

Judge Holmes in his decision seems to have covered the case.

"HOLLYWOOD" ALL EQUITY

Will Morrisey's "Hollywood Follies," which opened at the Playhouse Theatre in Chicago, is 100 per cent. Equity and Morrisey has already put up a bond covering the salaries of the chorus, according to Frank Gillmore, executive-secretary of the Actors' Equity Association. Mr. Gillmore denied the report published last week that Morrisey's show was almost entirely non-Equity.

Morrisey, who is an Equity member, is now paid up in his dues, although he was previously delinquent in this respect.

The cast of the "Hollywood Follies" is composed mainly of artists from vaudeville who have joined Equity, according to Mr. Gillmore. They are working on the co-operative plan, the chorus being paid regular salaries. Those in the cast are: Morrisey, Margaret Marsh, a picture actress; Josef Swickard, Kate Pullman, Roscoe Ails, Francis Renault, Peggy Worth, Joseph M. Regan, Prosper & Merritt, Alberta Curless, Joe C. Smith, Lee Armstrong and Charles Curtiss.

NEW NAME FOR COHAN THEATRE

A current rumor has it that the name of the present George M. Cohan Theatre will be changed to the Commodore Theatre next season. At the office of Max Spiegel, who owns the theatre, no information could be learned. Should the name of the present Cohan Theatre be changed it is said that Cohan, who has leased the Hudson Theatre, will change its name to the George M. Cohan.

"LETTY" IS PHILA.'S LAST

PHILADELPHIA, May 29.—"Letty Pepper," the musical comedy which is playing a return engagement here at the Walnut Street Theatre, is the only legitimate attraction open this week. With its announced closing in two weeks, the theatrical calendar here will be totally blank, as far as the legitimate houses are concerned.

EQUITY OFFICES CLOSE SUNDAYS

The offices of the Actors' Equity Association, beginning this week, will be closed on Sundays until further notice. For the past few months the offices were open on Sundays for the accommodation of such members who could not transact any business there during the week.

MAUDE FEALY PLAYERS OPEN

NEWARK, N. J., May 29.—The Maude Fealy Players, headed by Miss Fealy, opened at the Broad Theatre here on Monday for a short season of stock. "Smilin' Through" is the opening bill. The week of June 19 the play to be presented will be a try-out of "My Love and I," by John Hunter Booth, author of "The Masquerader." In the cast are: Kay Laurell, formerly in the Ziegfeld "Follies" last season; Jack Marvin, Jack Ravold, Henry Gurvey, Frank McDonald and Emeric Campbell.

"SALOME" DANCER TO MARRY

Thelma Harvey, dancer, who played the title role in "Salome," which closed at the Klaw Theatre last week, will be married this Thursday to Joseph Herbert McEvily at twelve o'clock noon at Saint Patrick's Cathedral. Miss Harvey is the daughter of Mrs. Harriet Margaret Harvey, and is from California. Mr. McEvily, a non-professional, is also from California. The couple will spend their honeymoon in that state, returning to New York in the fall.

OSWEGO STRAND SOLD

OSWEGO, N. Y., May 29.—The Strand Theatre, the big movie house, which has been dark for sometime has been sold to the Schine Theatrical Interests and reopened on May 24th. The house will in the future be devoted exclusively to the showing of pictures.

ACTS OUT OF THE STRAND

WASHINGTON, May 29.—Loew's Strand Theatre here will discontinue its vaudeville policy at the end of this week and during the summer a program of pictures will be exhibited.

"ROMANCE OF YOUTH" OPENING

"The Romance of Youth" will be presented by Wallace Munro at the Apollo Theatre, Atlantic City, on June 5. Carroll McCombs will have the principal role.

BRONX MOVIE HOUSE SOLD

The one-story moving picture theatre at No. 1046 Southern Boulevard has been sold by Samuel Jacobs to the Benenson Realty Company.

"SALOME" LASTED ONE WEEK

"Salome," the more or less accurate revival of Oscar Wilde's famous play, closed at the Klaw Theatre on Saturday night, ending a short but eventful history of just one week. Produced by the Players' Forum, a co-operative group, the play was chiefly remarkable for the "Dance of the Seven Veils" as interpreted by Thelma Harvey, a dancer, who has heretofore been known to New York only in the popular cabarets and in musical comedies. Miss Harvey specializes in the Hawaiian or hula-hula type of dance, and her dance in "Salome" might have just as well been in "The Bird of Paradise." Once before, when she danced in the Ted Lewis Club, Miss Harvey's exceedingly accurate, if not modest, Hawaiian dancing, met with the disapproval of the un-aesthetic members of the police force, and walking delegates from that organization were on hand early last week at the Klaw Theatre with orders to cast a critical eye over her undulations.

Evidently there were just a few too many wiggles in Miss Harvey's dance, at least in the opinion of the police officers, so on Wednesday she was informed that she would have to dispense with a few of them during the remainder of the run of the play. The police department did not make any suggestions about changes in the book of "Salome," although some of the people who saw it during the week reckoned that the whole thing could be erased without much offense to art of the drama.

Clay Lambert, better known as a touring manager, was engaged to handle the business end of the attraction by one Edward Perkins, promoter of the Players' Forum.

ACTOR MARRIES—LOSES VOICE

Alfred Lunt, leading man with Billie Burke's "Intimate Strangers," was married on Friday of last week in the City Hall of New York to Miss Lynn Fontanne, the English actress featured this season with "Dulcy."

In the midst of the marriage ceremony, when the groom is asked the most important question in the service, Lunt attempted to say "I Do," but no sound was heard. He tried again, with the same result and finally with a desperate effort he hoarsely whispered the words and the ceremony went on.

That night the show played in Newark and during the day Lunt's voice instead of improving got worse. He reported at the theatre but at the last moment remembered that he had no understudy. With the house full, Manager Gray first thought he would dismiss the audience but then changed his mind and the curtain was raised. An offer of the return of money was made and then the play started, but never was one presented in a more novel manner. Lunt played his part all right, but did not speak a word, the lines were read by Stage Manager Kirke, who, sitting behind a screen, read them while Lunt acted the part in pantomime.

The play was given in the same manner at the Saturday matinee although Lunt made an attempt to read the lines but broke down before the end of the first act.

He retired from the cast on Saturday night and McKay Morris has replaced him, playing the role this week in Atlantic City, where the show is appearing.

STOCK IN JACKSONVILLE

JACKSONVILLE, Fla., May 29.—The Aubrey Stock Co. is now in its seventh week here and business is so satisfactory that a long engagement is looked for.

The company is a capable one, headed by Miss Aubrey and in the cast are Grace Pickert, ingenue and Val Cleary, a leading man. A few untried plays will be presented during the run of the company.

NEW HOUSE FOR MANCHESTER

MANCHESTER, N. H., May 29.—Plans are now being formed for the construction of a new vaudeville and motion picture house on Hanover street in this city by E. J. Caron, who recently sold his Star Theatre here. The new house will be built at an estimated cost of \$500,000 and will have a seating capacity of 2,100.

"LOLA" CAST SUES FOR SALARY

Twenty-two suits, with salary claims aggregating over \$4,000, were started last week against Mostod Co., Inc., producers of the musical comedy "Lola," which stranded in Chicago a short time ago, by the service of summons on Clarence Derwent, said to be the secretary and treasurer of the company, through the Actors' Equity Association's legal department, all the plaintiffs being members of that organization.

The "Lola" case is interesting and slightly unusual, inasmuch as Equity is safeguarding the collection of possible judgments in the actions by also serving what are known as stockholders' notices upon five men who are said to own shares in the Mostod Co., Inc. In the event of judgments being obtained against the corporation and if they can not be collected, the stockholders thus served are liable to suit. Stockholders' notices were served upon Leslie Morosco, George Stoddart, author; Frederick Magnus, chemist with the firm of Maas & Waldstein, New York; H. A. Davis, Pittsburgh millionaire mine operator, and H. Bertram Day, also of Pittsburgh.

"Lola," in which Helen Shipman was featured, was first produced by Leslie Morosco, with Charlotte Greenwood in the title role. When Miss Shipman took her part, while on tour, Davis, a wealthy Pittsburgher, bought in the show, at an estimated cost of \$15,000. Derwent, Day and Magnus, who are at present in Europe, are also said to be stockholders in the corporation. After several weeks at the Studebaker Theatre, in Chicago, the show closed without paying salaries.

The suits are for various amounts, mostly calling for from one to three weeks' back salary and salary in lieu of one week's notice. The names of the plaintiffs and the amounts sued for, are as follows: Fred J. Martell, \$327.50; Wm. F. Flanagan, \$191.50; John Risdale, \$215.93; Vera Meyers, \$322.50; Suzanne Blair, \$109; Jean Rhodes, \$109; Nate Goodwin, \$191.10; Alexander J. Herbert, \$650; Mildred Marcellus, \$109; Virginia Kelly, \$109; Anita Francesca, \$114; Irene Nowatney, \$139; Lucille Quinn, \$109; Beatrice Adele Gay, \$109; Ruth Herman, \$109; Eddie Garvey, \$875.75; Sybil Stuart, \$109; Evelyn Napier, \$109; Margaret Pidgin, \$109; Beatrice Shaw, \$109; Ruth Grey, \$109; Helen Landis, \$109. The smaller amounts are mostly for chorus people's salaries.

LAURETTE TAYLOR FOR FILMS

Laurette Taylor, who closed recently in the play "The National Anthem" is going into pictures and on July 5th will commence work on her first film.

It is to be "Peg o' My Heart," J. Hartley Manners' famous play in which Miss Taylor starred several years ago. This is doubtless Mr. Manners' best play and it has long been under discussion as a great picture story.

PARK PLAYERS CLOSE

MANCHESTER, N. H., May 29.—The Park Players closed their season at the Park Theatre here, after playing successfully all through the winter and spring. Stanley James, manager of the company, will make arrangement during the summer, for the opening of two other stock companies in New England cities, and for the repertoire of the Park Players for next season.

ACTS IN BARABEE'S LOOP

CHICAGO, Ill., May 29.—Barabee's Loop Theatre, a former loop movie house, will be reverted into a vaudeville theatre, playing twelve acts weekly. The bookings will be under the control of Morris S. Silver of the Western Vaudeville Managers' Association. The new policy will be inaugurated next week.

UNIT CO. INCORPORATES

The Unit Producing Corporation, of New York city, has been incorporated for \$250,000. The incorporators are Louis Gerard, Barney Gerard and Jacob Gerard, of New York. The corporation will produce unit shows for Shubert Vaudeville, this coming season.

VAUDEVILLE

NO KEITH VODE IN ROCKAWAY THIS SEASON

MORRISON'S THEATRE LEASED

Morrison's Theatre, on the boardwalk at Seaside in Rockaway, which for the past fifteen years has been booked out of the Keith office every summer, has been leased by the Fleck Brothers from the Morrison interests. The house will not play Keith vaudeville in the future it is understood, but will play independent acts booked from the various circuits not connected with the Keith organization.

It formerly played a full week stand, being dark all winter. It was booked by Lawrence Goldie, of the B. F. Keith Vaudeville Exchange, and would open with motion pictures in the latter part of spring, and for several weeks before July, would play Keith vaudeville only on Sundays. It is now operating under a motion picture policy, but as the nearest vaudeville house is the Columbia, in Far Rockaway (booked by the Keith office), which is several miles away, it is intended that a split week policy of six acts and motion pictures will go into effect early in June, and will last up to Labor Day, while the season is on.

These will leave the Keith vaudeville exchange without a house in that section of the Rockaways for the first time in fifteen years.

ASCHERS GET THE ROOSEVELT

CHICAGO, Ill., May 29.—The Ascher Brothers have acquired the Roosevelt Theatre, a State street movie house, through a participating lease which was signed Friday afternoon. The house will be operated by the new lessors for a period of five years. The deal is considered one of the most important in local theatricals in years. The Ascher Brothers retain complete ownership of the grounds upon which the theatre stands. The Roosevelt seats 1,600 people and has been devoted to feature pictures. It will be under the personal management of A. J. Balaban.

ACTS GET ORPHEUM ROUTES

John Steele will open for a tour of the Orpheum circuit in San Francisco on July 9. Other acts which are scheduled to appear over the Orpheum circuit, opening in July, are Harry Fox and Beatrice Curtis, the Marmain Sisters, Phil Baker and Mildred Harris, M. Alphonse Berg, a foreign act, who recently played the Bushwick in New York, has also been routed over the Orpheum circuit. He will open in Minneapolis on July 9 with several live models in his company, his offering consisting of draping gowns out of cloth on them. The act is called "Creations."

AGENTS DOUBLING UP

CHICAGO, Ill., May 27.—Independent agents, doing business with the Western Vaudeville Managers' Association and the B. F. Keith Western circuits, will be compelled to "double up" in the future. The reason assigned for this move was the fact that too many agents occupied the floors of the booking offices at one time. By doubling the agents, one will be permitted to book on the floor, while the other will attend to the office work.

N. V. A. POST IN PARADE

One hundred men in uniform from the National Vaudeville Artists' Post 690, of the American Legion, appeared in the Memorial Day parade on Tuesday. They were led by the Commander of the Post, Major J. O. Donovan.

THEATRES CUT ORCHESTRAS

The orchestras in all the vaudeville theatres connected with the Keith, Moss and Proctor circuit, were reduced last week by about twenty-five per cent in an effort to hold down expenses in the theatres for the summer. Most of these orchestras, especially those on the Moss and Proctor houses, are under the supervision of Stanley W. Lawton.

In the theatres where fourteen men were employed in the orchestras from three to four were let out. Where twelve men formerly constituted the number in the orchestra three were let out. The average orchestra in the vaudeville houses for the summer will total from eight to nine men. In the case of the big time houses, playing a full week stand, most of the orchestras have been kept intact, but it is understood they will also be cut if expenses and business warrant it.

BAILEY & COWAN HAVE NEW ACT

Bill Bailey and Lynn Cowan, with Estelle Davis, have placed into rehearsal a new act to be known as the second edition of "The Little Production," which they are now doing. New costumes, scenery, will be shown in addition to the new material which has been written by Lynn Cowan and Bill Bailey. Lynn Cowan is staging the act, which will open on August 14 at the Bushwick for a joint tour of the Keith and Orpheum Circuits.

PAN THEATRE IMPROVED

MINNEAPOLIS, May 29.—The Pantages Theatre here has undergone extensive repairs costing \$50,000. The house was closed for six weeks and re-opened last week with its former policy of vaudeville and pictures. John J. Cluxton, of the Pantages offices, supervised the changes. Warren F. Lemon is managing the theatre, succeeding Jack Quinlan, who is now managing one of the Saxe theatres in Milwaukee.

McKINLEY SQUARE REOPENS

Fay's McKinley Square Theatre re-opened for the summer on Monday, May 29, after being dark for two weeks. The house was undergoing alterations due to a fire which caused considerable damage. It is playing the same policy of split week vaudeville and motion pictures, with six acts each half of the week.

ACT BACK FROM MEXICO

Chinko & Kauffman, an English juggling and cycling team well known in this country, returned to New York last week from Mexico, where they had toured for several months. The team went to Mexico City from Cuba, where they had played for some time with a touring show. They expect to return to England next week to fill variety engagements.

JOE COOK HAS NEW ACT

Joe Cook will open in a new act at the Bushwick Theatre June 19 and will discard the "one-man vaudeville show" vehicle. He will be supported by Alexander Brothers and Evelyn in whose act he has been appearing during the past season in addition to his own and by John Smith.

LIONEL ATWILL OPENS JUNE 5

Lionel Atwill, last seen as star in "Deburau," will open in vaudeville at the Royal Theatre on June 5. He will be seen in a sketch called "White-Faced Fool," written by Edgar Allan Woolf, with a company of artists supporting him.

FIRE IN ROYAL THEATRE

HACKENSACK, N. J., May 29.—The Royal Theatre, here, a picture and vaudeville house, was damaged last week by a fire, which was caused by the explosion of a film. Nobody was injured, and the damage was slight.

CLOWN SHOW TRYOUT AT ORPHEUM

MAY BE START OF UNIT PLAN

An experiment with a "clown show," which probably later may be developed into a unit show, and result in other such shows being booked, will be tried by the Keith Vaudeville Exchange at the Orpheum Theatre in Brooklyn during the week of June 12. Pat Rooney and Marion Bent, with their revue, will top the bill at that house during that week, and arrangements are being made for Rooney to appear with every act on the bill, doing a bit while each act is on.

The show is being heavily billed at the theatre now, with special posters to follow on the billboards. The idea has probably been taken from the recent experiment tried with Tommy Gordon, the N. V. A. Clown, being booked on a bill, with all the acts on the same bill taking part in an "afterpiece" every performance. This idea was found unsuccessful, for the main reason that audiences didn't care to stay in after the regular vaudeville bill was over.

With Rooney it will be tried in a different manner, no afterpiece being given. Rooney will appear in each act, ad libbing and also doing pre-arranged bits with the acts on the bill. It is thought that perhaps one of the faults with the idea as tried out with Gordon was the fact that Gordon wasn't known to the public. Rooney is a standard headliner, and a great drawing card, and if the week proves to be successful other drawing cards and headliners will probably be placed at the head of other shows for the same purpose and will gradually result in a unit system of booking these shows over the circuits.

The other acts which will appear on the bill with Rooney when the experiment will be tried are Sylvia Clark, Hugh Herbert & Company, Blackface Eddie Ross, Jack Joyce, Valda & Company, Davis & Pelle.

OUTLYING HOUSES CLOSE

CHICAGO, Ill., May 29.—All of Chicago's leading outlying vaudeville theatres have closed for the season, the Lincoln and Kedzie theatres finishing their term on Sunday night. A number of the smaller outlying houses will remain open, playing vaudeville on Saturday and Sunday only. The State Lake, Rialto and Majestic will continue throughout the Summer with Barabee's joining the loop vaudeville ranks next week.

ROAD SHOWS IN ORPHEUM

OAKLAND, Cal., May 29.—The Orpheum Theatre here has been taken over for the summer by W. A. Russo, who will play road shows and pictures. "The Unloved Wife" was the opening play. Other bookings are Henry Miller, "Abraham Lincoln," Leo Dietrichstein and Charlotte Greenwood.

OLCOTT FOR VAUDEVILLE

Chauncey Olcott is preparing to enter vaudeville and will be seen on the Keith circuit in a sketch adapted from "Ragged Robin," his latest starring vehicle.

The piece recently ended its tour on the Pacific Coast.

NEW HOUSE FOR SPRINGFIELD

SPRINGFIELD, Mass., May 29.—The William Fox Play Company are to erect a new theatre at this city. The house will play vaudeville and pictures.

OPPORTUNITY WEEK AT 5TH AVE.

F. F. Proctor is running a patron's "Opportunity Week," at Proctor's Fifth Avenue Theatre, this week, and many applicants who desire to display their talent upon the stage have registered with the management. These applicants will be permitted to appear at the close of the regular evening's performance, the winner being chosen by the amount of applause they receive. The most popular of these stage aspirants will then show once more before the audience on next Monday, June 5, and will then be awarded cash prizes or an opportunity to appear for three days running at the theatre during the week of June 13, receiving a just monetary compensation at the close of their engagement. "Opportunity Week" has always been popular at this house in the past both with the patrons and with the Proctor management, for it always brings to the notice of those interested some person from private life with real talent, who in time develops into a real vaudevillian.

N.V.A. GOLF TOURNAMENT IN JULY

The second annual golf tournament of the National Vaudeville Artists' Club will be held on the links of the Garden City Country Club in Garden City, Long Island, on July 10, 11 and 12. The prizes will consist of cups and medals offered by the various heads of the different circuits affiliated with the B. F. Keith Vaudeville circuit, among them being the E. F. Albee cup, the B. S. Moss prize, the Proctor prize and the Poli prize.

The cup offered by E. F. Albee is now in the hands of Jack Kennedy, who won it last season. It is the first prize, and must be won three seasons in succession before the victor can own it. Clark Brown has been placed in charge of the entries for this season's tournament. Thus far over thirty entries have been accepted.

AL. REEVES TO DO ACT

Al. Reeves, well known burlesque producer and actor, will enter vaudeville within the next few weeks. Reeves will be assisted by three women in the act. Alf. T. Wilton is handling the act. Reeves appeared in burlesque with his own show last season, but he may remain in vaudeville next season, besides having his show on the Columbia Circuit.

CLIFF SISTERS RETURN

Nelly, Dolly and Molly Cliff, the sister act, returned to New York last week after an absence of six years in England, where they were playing under the direction of C. B. Cochran. They were last seen in the United States with one of Gus Edwards' productions, and will enter musical comedy here next season.

FULL WEEK AT STATE FOR HYDE

Alexander Hyde and his Symphonic Enchanters opened for a tour of the Loew circuit at Loew's Avenue B last Thursday. They are scheduled for a full week's engagement at the State Theatre, opening June 19.

HOME WEEK IN HARLEM

This is Home Week at Proctor's 125th Street Theatre. All home talent will be shown, including a film of Buster Keaton who formerly lived on West 126th street with Pa and Ma Keaton. Goldie and Ward and other Harlemites are among those billed for the week.

RAE SAMUELS SAILS JUNE 17

Rae Samuels, the "blue streak of vaudeville," will sail for England on the *Van Dyke* on June 17. She will be accompanied by Marty Forkins, her husband, who is a theatrical booking agent. The trip will be for pleasure purposes and will last six weeks.

VAUDEVILLE

PALACE

Whatever the particular attraction, the house sold out quickly. It would not be a bad idea, if the management would do away with the films following intermission and keep the doors open during that time, so that the air in the theatre could cool a little. Many patrons would rather be comfortable and sacrifice the reading of a few gags.

Leonard Gautier and His Bricklayers opened with an entertaining exhibition by the dogs who are as intelligent a set as ever attended strictly to business while on the stage. Their routine is different than the usual run of animal acts.

When a dumb act can hold down the second spot successfully there is no question as to its merit. The Le Grohs in a pantomime novelty did that, and showed that offerings on the acrobatic order are not forever destined to either open or close a show. One of the Le Grohs walked about on his hands and neatly placed his hat on his head with his feet as one of his stunts. The girl did some fast and graceful hand-springs, while the other member of the team, though corpulent surprised the audience with his ability to bend and tumble.

"Signor Friscoe, the popular phonograph artist, will entertain a bit," said the program. And he entertained a little bit and no more. The best xylophone artist in the world would wear out his welcome after a few selections on that instrument. In addition to a comparison his playing to one of his records reproduced, he had numerous plants calling names of songs in a way that encourages the noise that most theatre managers are trying to prevent.

The Beaumont Sisters were cordially received, though it must be admitted that the way they used to go over at Tony Pastor's or Koster and Bial's years ago, doesn't help the present day audience, very much. The first part of their vehicle is far from being funny or anything else commendable. The old songs sung at the close of the act helped a great deal.

In "Artistic Buffoonery," Sylvia Clark put her four special numbers over in an interesting manner, for somehow she seems to have a different way about her, and delivery that almost makes one forget that she is a professional. The numbers are the same that she has been doing and for an encore she did a published number which cannot be said to be the best kind of stuff she should do.

The first half was closed by Julian Eltinge, and upheld his reputation for being the "foremost delineator of feminine characterization in America." Mr. Eltinge has the artistic feminine touch and grace that many impersonators of the female sex lack. Another commendable thing about him is his selection of songs which shows him to be no song plugger, but one who selects his numbers for the good of the act first. He opened with "The Vampire," and followed with, "When Martha Was a Girl," "Betty Brian," and "Coral Sea," wearing suitable gowns each time.

The second half was opened by Ethel Levey, who sang several songs, with a bit of comedy here and there, and some characterizations. The act was shorter than her former offering though the material used is practically the same as heretofore. She was cordially received by many friends in the audience at her entrance.

The next to closing spot brought Charles (Chick) Sales who played the house last week when he filled in place of another act. He proved himself to be a showman in every sense of the word, for he merely selected another act at random from his repertoire, and although some of his school house characters were on the same order as those of the church vehicle, they were several times funnier and easily the laughing hit of the bill.

The Four Marx Brothers closed the show, with Helen Schroeder doing the part formerly done by Hattie Darling. As usual the comedians relied upon coarse and suggestive gags, for their laughs.

M. H. S.

VAUDEVILLE REVIEWS

FIFTH AVENUE

Jane and Miller, a man and a woman in a special set in full stage opened the show. They start off with a double dance, followed by a single wing dance by the man, which gives the woman a chance to change to an old fashioned costume, in which she does some toe work that is clever. The man sings a Spanish number in a fair voice, with the woman coming back in a Spanish costume, with a ukelele. They do a bit of stepping, and close the act with a double jazz dance. The act is neat.

Haney and Morgan, a man and woman, enter carrying a violin and ukelele. They opened with a comedy number which got them little. This was followed by a comedy number by the man, the woman playing the violin while he strummed the "uke." A violin solo by the woman was well rendered, as well as the single dance by the man. They closed with a number and dance in Coster costumes.

Harry Bussey, opened with some burlesque magic, which he followed with a number about "the girl across the street." Then he did another burlesque bit with some crayon and an artist's easel. This he followed with a bit of dancing, after which he played the steel guitar and did some juggling with Indian clubs. He also talks. His club juggling and steel guitar playing was up to the standard. His talk got a snicker now and then from the audience, and his burlesque bits got little. This chap is far from being a comedian, and will find that sticking to his juggling and guitar playing will get him more than his attempt at comedy.

Frank Munroe and Company, came next, with a sketch entitled "A Modern Old Timer." In the offering Munroe is assisted by Nell Barnes and James J. Cassidy, the latter having just a bit to play. During the action of the act, Munroe and Miss Barnes did snatches from "Camille," "May Blossom," "The Two Orphans" and "The Silver King." Munroe is an artist to his finger-tips, and he played the bits from the above-mentioned productions in a creditable manner. The act stopped the show at this performance.

Clara Howard, started to sing "The Kiss," but after singing a few bars, during which she showed that she had a voice, she stopped and called for her maid "Sophie." "Sophie," proved to be a sofa, which Miss Howard finally dragged on the stage herself. She then sang several specially written numbers, using a bright line of patter between each number, and making a change of wardrobe for each number. All her costumes were beautiful. She makes six changes during the act. This woman is a real performer. She can sing well, do a bit of dancing, and mugging, and above all she knows how to deliver a line. She stopped the show.

Emilie Lea and Company, offered "Rehearsing for Vaudeville," a singing, dancing and talking skit. Miss Lea sang and danced well, and her male dancing partner did a solo dance that pleased. The pianist between numbers played a selection of popular ditties that was appreciated. The act did nicely, getting away to three bows.

Holmes and LaVerne held down the next to closing spot in good fashion. They opened in "one," with a fast line of talk that got them a good share of laughs and then went to full stage, where the woman sang a number and put over a dance, attired in male costume, while the man played the piano. His single comedy bit at the piano was also good for laughs. They closed with a double song and stopped the show. This is a real next to closing comedy act that will register anywhere.

Stanley Brothers, with some exceptionally clever acrobatic work closed the show to a good share of applause. S. H. M.

BROADWAY

The feature picture and Aesop's Fables preceded the vaudeville bill on Monday afternoon, at which seven acts appeared.

The Perattos in a novelty acrobatic offering opened the show, and scored rather decisively in the position. They offer a number of rope and bar stunts, in rapid-fire succession. Their finish is sensational, and sent them away with a volley of deafening applause.

Charles and Cecil McNaughton held down the second position on the bill, and offered an act that although it has many redeeming features, needs revision. The man can sing, and the woman can dance. Neither of them do much talking that is worth listening to, and they would do well to revise that part of their act. It might be their delivery, and it might be the material. To change both would assure at least a different effect. Closed fairly strong after poor opening, and many drops.

Mabel Burke, she of the red hair and silvery voice, was third. Miss Burke is assisted by a contrastingly colored pianist, whose raven black hair and olive complexion offset Miss Burke's charms delightfully. They offered a number of songs of the sentimental kind that were sincerely applauded. Miss Burke's encore bit, with illustrated song pictures was poorly done and detracted from the good impression made by the act in general.

Joe Darcy, a blackface comedian, who for a change, actually gives a delineation of a negro, followed. It must be said that some of his material is hardly of the modern school, but notwithstanding its apparent age, it seems to hit the spot for it evokes laughter aplenty from the huge house. Darcy has a strong resonant voice, which he utilizes to very good advantage, and a personality that reaches across the footlights to say "hello." He was a decided hit and could have taken a number of encores had he desired. One was enough, he thought, and let it go at that.

Reed and Selman, man and woman, in a novelty skit placed atop the roofs of New York, followed Darcy. It must be said for these two young folks that they have as delightful and chatty a skit as it has ever been the writer's pleasure to witness. The theme is rather hackneyed, but you forget that in listening to the crispy dialogue and pleasant voices of the duo. They have a double number which is utilized for a finish, and it is our sincere wish that there were many other such numbers heard oftener. They were a distinct hit.

Sherman and O'Rourke were the comedy hit of the bill, and rightly deserve to be. Not only did they start off with a bang, but they kept going strong after they got started. They took all the laughs that had preceded, and rolled them together into one act, and that is saying a whole lot. They literally "wrecked the show" in the parlance of the theatre. Sherman does a "wise simp" with funny clothes and trick cigar, and O'Rourke plays straight. O'Rourke has a beautiful light tenor voice which is used in sending a ballad across for a hit, and Sherman has a pair of shuffling feet that just tickle your risibilities to the tee. They stopped the show legitimately and completely.

Bryan and Broderick have a novel opening, and it must be confessed they disappointed after the opening. They appear first as the Poster boy and girl, stepping out of realistic poster designs. They follow with songs and dances. The songs are out of place. The dances should be shortened. The girl is practically the whole act, taking all of the honors and applause. She is fine to gaze upon. Act needs shortening and restaging. It is too long. Pictures closed the performance.

R. A. E.

ORPHEUM

That the invasion of vaudeville by legitimate artists is now in full swing is evidenced by the bill at this Brooklyn house this week. With Fanny Brice, Vivienne Segal, and Edward Miller all playing the same bill, it could easily be called "Musical Comedy Star Week."

Fanny Brice is topping the show, holding the next to closing spot, with a single, unassisted by a pianist or orchestra leader of her own. With a routine of comedy and serious numbers, switching from one to full stage to fit the number, she scored the hit of the show, remaining in view for over twenty-five minutes and could have gone on longer had she so desired. Her offering will be fully reviewed under new acts.

Vivienne Segal was on fourth and ran Miss Brice a close second for honors, taking several encores. With Charles Ambley at the piano, she offered published and semi-classical numbers arranged in a very pleasing routine. She's beautiful to look at, dresses tastefully, and her voice is a delight to the ear. Tone, technique, and when necessary, power.

Edward Miller now has Victor Versola playing piano for him in place of Louis Silvers. Since we mention Versola, it might be well to mention his solo, which can be greatly improved, by its elimination, and something different substituted. It doesn't give him a chance to show whether he really has exceptional talents or not. Some people in the audience said that it sounded like a practice lesson. Miller opened with "Song of Songs," followed it with "I Love You," "April Showers" and after the pianist's inning, rendered "The Road to Mandalay." He took only two bows and didn't appear again, although the applause warranted an encore. His voice is very pleasing, and his delivery effective.

Paul Morton and Naomi Glass closed the first half of the show with "April," the showers coming in for the opening and for the comedy, even though they aren't mentioned in the billing. Morton and Glass have a better vehicle in this than they have as yet done, and as they have offered quite a few good ones, it is saying a good deal. They open in one for some talk and comedy, with a song and dance, and offer the major portion of the act in full stage, the scene being the countryside along a railroad, their home being on the rails, consisting of a freight car. A novelty is offered in the "pogo dance" bit, and scored. The finish would have been more effective, with the lights being worked on the drop, had not something similar been offered in the third spot by Harry J. Conley.

And it was the lighting business which sent Harry Conley and Naomi Ray off to hit. Their material is pleasing, and as performers they handle it excellently, but the punch is in the finish. And it's more than a punch, it's a wallop.

Gibson and Connelli have a new vehicle to New York (though we saw it once several months ago) in "The Debutante," a comedy sketch by Will Hough. It's very funny, and more than pleasing, though it must be said that it isn't quite as effective, or as good as "The Honeymooners," which was their last vehicle and which served them for several seasons. This one gives Miss Connelli an opportunity to get even with Billy Gibson for all his roughhousing in the other vehicle by putting one over on him, and escaping with his watch and chain, a diamond ring, his wallet, and added to this, his "booze."

Frank Ward, with his novelty "dolly" dancing act, his fingers serving as the legs of the dolls, held the second spot, taking an encore on the merits of his work, with a new type of walking doll, which did a mean "Chicago."

Sansone and Delilah were the openers with a snappy routine of strong man work, also doing some great balancing and juggling which scored. Mack and La Rue closed with a fast skating act.

VAUDEVILLE

81st STREET

Edward Lewis, the house manager is back in harness, after a week's illness. During his siege Allan Makepeace, his assistant ran things in a most accurate manner. This week's show is replete with comedy, augmented by splendid dancing that caught the fancy of the audience, which almost filled the house.

The show opened with Ormsbee and Remig, a man and woman who possess fairly good appearances and under several selections on the violin. The act opens with a violin duct, followed by a vocal number by the man, being accompanied at the piano. While singing their double numbers, it would be advisable that they do not sing into each other's mouth, this has a tendency to injure the harmony. The last portion of the act consists of an introduction of song bits of last season, but the first three should be more familiar, in accordance with the remaining two.

Edwin George interested with his "Ho-kum" juggling offering, that contained a world of bright chatter, and some of the "sayings" hit the mark. George is doing this act for a number of years, and has played every first class house in vaudeville, due to the novelty of the turn, and the sure fire method of his chatter.

Rice and Werner, started slowly with their well known "Scaffold" travesty, but picked up as they progressed. Both work in black face, and screams of laughter greeted them when, Miss Warner climbed down from the window to the "Scaffold." There is a lot of by-play in the offering, but it is in capable hands, and at the conclusion, when Miss Warner sat on Rice's face the audience shouted their approval.

Franklyn and Charles were a riot from start to finish with one of the real vaudeville novelties of the season. When the boys first appear the audience expected an ordinary singing and talking act, but as the act continued, comedy, dancing, and the greatest array of hand balancing came to view, that was ever presented by two athletes. These boys have an act that is replete with sensationalism, going from one difficult feat to the other, and each is accomplished in wonderful style. A lady accompanies at the piano, and she was neatly attired.

Seed and Austin came and conquered with their familiar comedy, dancing, songs, gags, and falls. Dave Seed is a comedian of the highest order and knows the art of delivering his wares, while Ralph Austin, as "Semi Straight" feeds like a veteran, and gets everything over that he attempts. The boys are welcome in the two-a-days, as they have an act that will more than please anywhere, because it contains entertainment fit for the masses.

Kitty Doner, with Rose and Teddy Doner, replaced William Rock and Company, as Rock reported sick. The management could not have possibly booked a more suitable turn than was offered by the Doner Family, as not one second of their stay of thirty minutes was there anything offered that did not spell class. These folks have been away for almost a year, and have returned with a singing and dancing novelty that could be featured anywhere. Kitty is the same virtuous performer as of old, and surely is the master of the dancing art, and also delivers a number in great style. Rose, her sixteen-year-old sister, surely has improved in her work since her last New York showing, and has confidence plus grace which she displayed whenever on view. Brother Teddy needs no introduction, as his nimble stepping and excellent showmanship is paramount. The trio are, class personified, and also display an array of costumes that are masterpieces of the needle-worker's art. Eddie Fitzgeralds capably assisted at the piano, and made a neat address, introducing Kitty and Teddy in a "Tough" dance introduced by their parents twenty-five years ago, wearing the same costumes, as their elders. J. J. D.

AMERICAN ROOF

(First Half)

Keeper and Kewpie, a man and woman, open the show with a series of dances. The couple opened with a double classical dance which was followed by a barefoot dance by the woman, which she put over in good style. A single acrobatic dance by the man gave him a chance to demonstrate some good floor work, and they closed with a double dance, and registered.

Walters and Gould, two boys with a piano, were on second. One of these chaps we recognized as being Dave Wohlman, who in the past has been connected with various music publishing houses. They opened with a double comedy number, which gave way to a "blues" number, which they sang in harmony, with one chap at the piano. A piano solo came next, in which the player gave his impression of how a Chinese Jazz band and John Philip Sousa would play a number from "Mary." Will Fox did this stunt years ago. A comedy Spanish number and a parody on "The Sheik" followed, both sang in harmony and they encoored with a pop double number. The act went over very well. It is a good for three a day.

Melotte Duo opened in "one," with their drunk bit in which one of the boys does some clever work with a ladder. Following this they go to "full" and do a routine of fast work on a tight wire. The wire work was difficult, and they deserved more applause than they received for their efforts, but at any rate they got two solid bows.

York and Maybelle have an act that consists in the main of a lot of hoakum which they have re-hashed, but they know how to put it over. The woman opens the act with a number which is interrupted by the man and they go into dialogue and a burlesque drama followed by a double dance. The women then sings a ballad in fair voice, which gives way to more talk and they close with a double number, the man in female attire and the woman dressed as a male artist. The "married" and "future behind me" gags are a bit risqué but get laughs. Two bows let them get away. The couple work hard and get every available laugh.

Clay Crouch and Company closed the first half of the show with a comedy sketch entitled "Oh! You Sheik." It is a good laughing vehicle. A complete review of the act will be found under "New Acts." It stopped the show at this house.

Corinne Arbuckle opened after intermission. This lady is billed as "The Broadway Country Girl." She opened with a special number, which she followed up with a "country girl" number during which she makes a change of wardrobe to a "milk maid" costume. An Indian number in costume came next, which was followed by an Irish number. For an encore she sang a chorus of the "country girl" number.

Shafer, Weyman and Carr, two men and a woman, present what they call a sketchedette, but which is nameless. The act is based on the "mistaken identity" idea. One man plays an auto salesman, while the other plays the lover of the girl. The situations in the act are good for laughs and get them. One man sings a ballad in good voice, while the other man and woman sing a double number early in the act that goes over fairly well. A "wedding number" is used for a finale, with the salesman doing the preacher and the other two people the bride and groom. The act did fairly well in this spot.

Ethel Davis, assisted by a male pianist, offered a cycle of specially written songs, in her own individual manner. Most of the numbers had a comedy vein. Miss Davis is certainly a delineator of numbers. She had no trouble in stopping the show.

Equillo Brothers, with their acrobatic work, closed the show, and were well received. S. H. M.

MAJESTIC

(Chicago)

Raymond Wilbert opened the show on Monday and tried to amuse with juggling hoops. He would be appreciated more if he eliminated some of the talk.

Dane Claudius and Lillian Scarlet in "The Call of the Sixties" played banjos while slides of the songs of long ago were thrown upon the screen. The audience liked them.

Walter Newman & Co. offered a playlet called "Profiteering," which while it provided a number of laughs did not mean much. The story could with advantage be bolstered up, especially at the finish.

Doc Baker in "Flashes," assisted ably by Polly Walker, and Bud and Jack Pearson mystified and entertained with quick changes, dances, pretty girls and clever songs.

Frank Kellam and Patricia O'Dare, still chasing the blues are reliable laugh producers. Kellam could well eliminate the blue one about the French girl. It seems out of place.

Adelaide and Hughes in their clever dance creations easily proved the hit of the bill and rightfully so. The act is a gem. For genuine entertainment their dancing is a tonic. Credit is due to Master Dailey at the piano.

Henry Santrey and orchestra are playing a holdover week here by popular request. Sometimes we think we would like to hear more of the orchestra.

Closing Peggy Bremen and Company in "The Imp's Playground," a novel spectacle on unsupported ladders is well worth waiting for. R. D. B.

STATE LAKE

(Chicago)

Weston's Models opened the show with some masterpieces portrayed by live models. The act was well staged and artistic in its composition.

Schriner and Fitzsimmons, character portrayal of an old man, was well done and helped make the act something different.

Armaranth Sisters and Company presented a well staged costumed dance offering and were assisted by two men who proved to be good acrobats. The sisters had a few dances that were novel and were well appreciated.

Rita Gould was first on the bill to make a homer. She did it with some very clever material, put over with plenty of pep and personality.

Rubeville, an act that incorporated everything from a brass band to a quartette, the action taking place in the country store, provided their share of comedy and harmony.

Jack Rose had the house from the start with his nut comedy stuff plus his consistent smashing of straw hats. The hat bit was the laughing hit of the bill.

George Brown offered his pedestrianism act, getting many laughs with the aid of his assistants apparently recruited from the audience. He closed with a race between himself and a girl which provided a good finish. R. D. B.

SUES FOR GOWNS' PRICE

Gilda Gray, queen of the shimmiers, ordered two gowns from the shop of Madame Haverstick, Inc., on West Forty-fourth street, in March of last year, and now Madame Haverstick, Inc., wants her to pay \$275, with interest, for them. Miss Gray knows \$275 is wanted from her for the gowns, because she has received a summons, carefully executed by the law firm of Hess & Kahn, advising her that such is the case. A copy of the summons, according to the old and established custom, is filed in the Third District Municipal Court.

RIVERSIDE

The show this week is just a fair one, being slow in spots, and bright in others. It started as though it was going to be much better than it turned out to be, due to the efforts of Lucas and Inez, who opened the show. They feature slow motion gymnastics, doing all the work excellently, and getting as much results as anyone could possibly get out of it. Both look neat and attractive in pink tights, but we wonder if stockings to cover the bare legs of both, wouldn't aid to improve their appearances still more? The woman is sweet to look at, has a dainty slender figure which aroused admiration, and did some very good stunts in the line of muscle control.

The start of the second act, in fact, most of it, was slow but picked up at the finish and went off to very good applause. The Caits Brothers offer the act, the punch of which is given in their dancing, and the slow part in the talk at the start of it.

Grey and Old Rose are still on deck, with mostly the same material which they have been doing for years, added to some new material. That is, material, which is new to the act, but old to the public. This consists of some talk, which is mostly straight gags, being pulled one after the other. The personalities of both are good, and as dancers, they scored. They are really worthy of better material than they are using for the most part. The girl certainly can retain her figure, for it is as neat now as it was over eight years ago, or more, which was the first time the writer saw the act.

DeVoe and Hosford speeded up the bill to a great extent with their songs and comedy. The boys have good voices, and use them well. The thinner chap has a dandy appearance, the other chap being handicapped on this end by his weight, but is a good performer nevertheless. They use some special talk which leads up to the published numbers and aidings in selling them to a large extent. The bit at the finish, with the thin chap doing a burlesque "Nance", accounted for the "Vamps" billing and was funny from start to finish.

Francis X. Bushman and Beverly Bayne served as the drawing card, and considering the weather did fairly well. They could have chosen a better vehicle than the one which they have at present, "Poor Rich Man", being too much of an exaggeration to show them effectively, particularly Bushman. Exaggeration is very good when done in a farce comedy manner, but Bushman and Bayne are not given to farce. However, the women want to see Bushman's well-known profile, and Bushman gives them plenty of opportunity to view it in the act, so perhaps that is what counts. Miss Bayne is sweet, and pleases. The other two men in the cast handle their parts capably. Perhaps if Bushman would not be so super-dramatic in his handling of his, he might leave a better impression.

The hit of the show was scored by Glenn and Jenkins, opening after intermission. These two, who are probably the funniest colored comedian on the stage today, just kept them laughing all through with the talk, and the harmonica and guitar bits, together with the dancing, served to pull the applause—which didn't need pulling but came of its own accord.

Another case of exaggeration is shown in Dorothea Sadlier's sketch, "In 1999", offered with a company of two people. The turn is amateurish, has but few laughs and little interest. The eternal triangle reversed, with the man being effeminate, has been done thousands of times, and better than it is being done in this act.

Dolly Kay, assisted by Phil Phillips at the piano, closed the show, preceding the news reel. Her delivery of popular numbers ala "coon-shouter" is popular, and she held them in for encores. G. J. H.

Ruby Howard, very clever dancer, has been signed by Leona Spielberger, to appear in Max Ford's Revue.

VAUDEVILLE

HAMILTON

(Last Half)

The second half of the first split week, as a Summer policy, had only a fair bill, as far as the vaudeville end was concerned, the picture, "My Old Kentucky Home," serving as the draw. Attendance was fairly good for a Thursday matinee. Dr. W. B. Thompson was scheduled to appear during this half of the week, but was switched at the last minute to the Franklin Theatre. Paul Hill and Company were put in to close the show instead.

Kay, Hamlin and Kay, started the vaudeville portion of the bill after an overture by William McElwain's orchestra, played to big applause from the audience, something unusual. That is, the applause, and not the fact that the orchestra is good. The trio offer a casting act, with a bouncing mat, going through some sensational work. A great many of the stunts were novel, and some funny, the comedian getting big laughs.

Marion Clare opened with an introductory number telling the audience that perhaps they had seen it in the Raymond Hitchcock show, or something to that effect. Following this he went into a published number which could be changed to a later one for the improvement of the act. She accompanied herself at the piano for Tosti's "Goodbye," and closed with "The Sheik," ending it with a part of an old ballad. Miss Clare has a very double voice, singing in alto and soprano effectively.

Anderson and Graves pleased with a comedy of domestic life, offering it in the interior of an aeroplane, instead of the customary parlor or kitchen room set used by such sketches. The lines are full of laughs and are handled well by the two.

The Weaver Brothers stopped the show, being called back about a minute after the lights were out, and the stage set for the next act, for a speech. In addition to the hand saw playing, and the other instruments, made of a pitchfork, a knife and stick, and novelties of the kind, they are also doing some talk now, and are getting laughs with it.

Burke and Durkin followed. If there is a man who can sing a song with the showmanship of Jim Burke, and who can get as much out of it, it's been a long time since we've seen him. And the beauty of Miss Durkin, her smile, and her work at the piano in addition to singing, are assets not to be overlooked. They are one of the best combinations of their kind in vaudeville.

Paul Hill and Company closed the show with a lot of hokum, which meant little and scored little. It's without a doubt one of the poorest attempts at hokum we have ever seen in a theatre supposed to offer standard vaudeville. Scattered through their fourteen minutes were two or three laughs. But it was hardly worth sitting through for those, as they were only giggles. G. J. G.

23RD STREET

(Last Half)

Lawton opens the show. He is a juggler and works in "one," and does a routine of work that contains many difficult stunts. Intermingled with the tricks, this man uses a bit of talk that is good and bright. His bouncing of the three balls on a drum is a clever piece of work. Opening the show here this chap came close to stopping the show.

Dong Fong Gue opened before a special drop in one. This "Maid of China" opened with a number in her mother tongue, and then went into a routine of talk in English, after which she presented a scene from "East is West." This scene is done in a special set in full stage, and she is assisted by a man. She sent this scene over. She then gave her impression of Cantor, Carillo, Irene Franklin, and for an encore did a buck dance. This little lady is versatile, and has a pleasing manner in which she delivers her material. She more than pleased here and can hold the number two spot on any bill.

Allen and Hogan, two men in comedy makeup, opened with a comedy number that gave way to a double dance. A routine of talk followed that contained several gags of old vintage, and only got them a few laughs, the few being very much scattered. One of them then does a single eccentric dance, and does it well. A burlesque oriental dance by both came next, after which one chap attempts to sing a comedy number. A "woman bit" followed, and they closed with a double dance, to nothing. These two fellows are good dancers, but should get their act routinized and lay off trying to do comedy.

Maker and Redford came next. This couple have a very neat and cleverly staged singing and dancing act. The lighting effects are also worthy of mention. The male member of the act is a good light comedian, besides having a fairly good voice. The woman is a neat dancer, and wears several pretty gowns. The talk used in the act is good. On the whole, this is a real big time offering. They stopped the show.

Val and Ernie Stanton held the next to closing spot, with their comedy offering. These two fellows have a line of chatter that is bright and snappy, and they work fast. Many of their gags were too bright for this audience, but nevertheless, they tied up the show.

Wilson and Howard, in a costumed dance offering, closed the show. They are good dancers and deserved all they got for their really clever routine of steps, which included several novelties. S. H. M.

FIFTH AVENUE

(Last Half)

Eight acts made up the show for the last half, and the audience relished most of the numbers, as after the second act the balance of the afternoon's entertainment consisted of real unadulterated comedy. The ladies and gentlemen who make up the orchestra did not hit their usual amount of "Blue" notes, and this alone added to the enjoyment of the patrons.

Noel Lester and Company opened the show; the company consist of a female assistant who delivered a short speech in introductory as to what was to be done by Lester. The act is a novelty, but presented in such an unshowmanlike manner that most of the magic went for naught. Wire-walking, juggling, ventriloquism and a line of chatter running throughout was delivered, and to say the least, all was expertly accomplished, but Lester does not get the best results, as he seems too self-assured. The finishing trick is a masterpiece, when he balanced upon a wire seated on a chair; on the same "thread" a table with a Constable dummy attached, he goes through a routine of talk. The trick is a corker, but as previously mentioned, the showmanship is lacking.

Lillian Von Kovacs, a juvenile pianist, demonstrated beyond doubt that she is a master of the instrument. An illuminated sign announced the numbers to be played. Opening with Liszt's "Hungarian Fantasy," which was well rendered, and was followed by "Annie Laurie" and closed with Liszt's "Campanella." It would be advisable for this little lady to substitute the last number for something more popular. She went over.

Shaw and Lee are about as funny a pair that can be found in or out of vaudeville. They are masters of the comedy art, and were a riot from start to finish. They may be figured in the category with Gallagher and Shean and Lewis and Dody, as their every move was a howl.

Flo Lewis, assisted by Jesse Greer, are reviewed in the stew act department.

McCoy and Walton can go direct to the Palace or any other first class house and would undoubtedly be a sensation; as their act is replete with comedy and songs, augmented by falls that just strike an audience in the right spot. They deservedly scored one of the biggest hits this house has held this season.

Quixey Four are surely an entertaining quartette, who sing harmony excellently, and have a happy idea of comedy. All possess personalities. The musical finish stopped the show.

Billy Arlington, assisted by two men and a lady, had the spectators in the palm of their hands. Arlington is a performer of the old school, and his Tramp character was not overdone. The four sing well and at the conclusion sang an Italian serenade with such effect that it stopped the show.

Leo Zarrell Duo are a neat pair of hand balancers who go through a splendid routine of difficult lifts, which was applauded to the echo. J. J. D.

REGENT

(Last Half)

Thursday night was one of the muggiest we've had as yet this season, due to the rain, combined with the heat, and yet this house played to big business. The "dance contest" has been partly responsible. The show was balanced evenly, and played well.

Frarkin and Rhoda opened with a dance offering of exceptional merit for an opening turn. The merit lies more in the ability of the performers themselves than in the manner in which the act has been staged.

Olive de Covenay, assisted by a pianist, sang a number of classical and semi-classical songs for her routine in a pleasing voice. She will be fully reviewed under new acts.

James C. Morton and his family started the laughs coming with Jim Morton's appearance, and kept them going all through the act. It's hokum all the way through, but done in a manner that's funny, and sold well. The son is improving over his work of last season. The daughter is also showing a little more confidence and stage presence than she did when we last saw her. But it is Jim Morton's falls, in addition to the rest of the comedy, in which the punch of the act is given.

Frances and Hume have an up-to-date satire on "the flapper," the male member of the team playing that part all through the act, doing a funny "nancy" burlesque. The woman is cute, and looks good in a pair of "knickers" which she wears throughout the act. The talk is about "flappers," using a lot of slang supposed to be used by that type, and scored nicely here.

Sherman O'Rourke tied up the show with a dandy song and dance vehicle, which is better than the average. Better, because it is difficult to find on the vaudeville stage a more beautiful Irish tenor than that which Eddie O'Rourke shows when he sings. Sherman's falls aided in getting laughs, and an impression of Jim Barton dancing was one of the best impersonations we have ever seen. They make a great combination, and can easily score in the big houses.

The Ten Arakis, a troupe of Chinese, offering everything from contortion to magic, closed the show. They do a great many stunts, such as hanging by their hair from ropes, which were done by the Chinese troupe seen with the circus last season. G. J. H.

JEFFERSON

(Last Half)

Maxine and Bobby opened the show with a neat exhibition of canine intelligence on the part of the dog, who worked with his master and did tricks in pleasing manner.

Castleton and Mack received a great hand at the close of their dancing and comedy efforts, the burlesque on the acrobats being unusually funny. The boys danced themselves into favor with a fine display of pep.

Burke and Burke, one as the lady of the house and the other as a fresh messenger boy, have a fast moving comedy skit that supplies many laughs. The finish was a little weaker than the rest of the act warranted, but might easily be bolstered up, however.

Taylor, Macy and Hawks, a singing trio, sang a variety of selections, harmonizing well, and injecting a little comedy whenever possible. In trying to be different, their repertoire is not as interesting as it might be. They closed with some operatic excerpts that went over well.

Something of a novelty came with Belle Montrose, who comes on as a substitute for the actor billed for the spot and with her alleged amateurish manner and simple minded appearance, makes a character that gives the audience a chance to think that here is somebody more simple than they are, for they seemed to take much interest in her helpless manner. After the argument with the orchestra, an unbidden man comes on from the audience as the supposed actor who was absent.

One can see a show condensed about half in the Nat Haines and Company offering which drags out twice as long as any good vaudeville act should, and fails to be of the stuff that should be of interest to anybody who goes to a vaudeville theatre to see a vaudeville show. The cast is large and the talented ones so few, the funny spots rather so far between that further condensation and the disposal of two-thirds of the chorus would do much for the act.

The next to closing spot and Mel Kles managed to have a fairly good time, the blackface comedian applying the right psychology for this particular house and worked the East Side gag until he almost made them believe that he loved that house and no place else. All of his stuff went over well and he finished strong with several ballads.

Viola Mae and Hadden Twins closed the show with some singing and dancing that was rather amateurish, yet gave promise of the prodigies becoming good dancers in time. They have fairly good voices and are graceful, but apparently need a good dancing master for their routine is pretty much a mess and, on at least one occasion, they danced longer than youngsters should, getting needlessly tired. The twins alternated with Miss Mae who bids fair to become a good solo dancer in time. M. H. S.

STATE

(Last Half)

Hanson and the Burton Sisters, two women and a man, offered a magic act. The two girls have fairly good voices and dance well. The man does the magic work, and uses a routine of talk that does not get him much. He is quite an artist at the art of magic, but as a monologist he will never happen. The act is neatly costumed. It went over fairly well here. Barker and Dunn, two boys, opened with some talk from which we learned that they record songs for the phonographs. Both the boys have good voices. All the numbers are popular and are sung in harmony, with the exception of a ballad which is spoiled by one of the men. They got away to three solid bows.

Jack Gregory and Company are presenting a hoop rolling and hoop juggling act. Gregory is assisted by two women and one man, all of whom do some clever work with the hoops. The act can hold the audience on any bill, as it is fast and the work is meritorious. DePage is a man who uses a clown's interludes, and plays the mandolin. He plays everything from operatic selections to the latest jazz compositions, and is master of his instrument. His numbers are well selected, and his rendition of double-stops on the instrument show that he possesses a vast amount of technique. His efforts were well received at this house. The act can go over nicely on the pop bills.

Armstrong and Tyson came next. This man and woman carry a special drop in one. They open with a double number, after which the man introduces the woman as a maid from various countries. During these interludes, which are sung by the man, the woman changes her wardrobe and represents Ireland, Holland, Italy, and finally the American girl. The talk used while the woman is playing the Italian girl is rather weak and could be strengthened. They closed with a Dixie number to a good share of applause.

Ethel Davis held down the next to closing spot. Miss Davis is assisted by a male pianist. She offers a cycle of songs, all of which are specially written and have a vein of comedy in them. She stopped the show after taking several encores. Miss Davis certainly knows how to deliver her numbers. Her pianist is a capable accompanist.

Nat Nazarro, Jr., and Company, closed the show. He is assisted by a jazz band and two dancers. Nazarro appears to be losing his personality fast. His dancing, singing and cello playing is up to the standard but he might eliminate that smile that he carries. S. H. M.

PROCTOR'S 125th ST.

(Last Half)

A fairly well filled house was in attendance on Thursday evening.

Daley, Mae and Daley opened the bill with their skating act. The comedy element was well taken care of by the Rube partner and the whirls and tricks skating by the other, and then by both, with an acrobatic finish of no mean value.

Willie Smith appeared after a few minutes' delay, during which time the orchestra repeated his introduction music. The card was changed to the "Ovando Sisters" and a soprano solo was heard from back stage. Then the lights went up and Willie's name was shown again, when Willie, finishing his dressing, hurries onto the stage. A fairly good stall, but does not mean anything, because it was forgotten by the time he introduced his high voiced singing again later on. He finished with the "Granny" song on the high key for a well merited encore. His "Lovesick Blues" number was well liked.

Maxfield and Goulson, he in Tuxedo, she a blonde in a pretty gown, enter arguing about the placing of their routine, as she will not be a party to a flirtation opening. They finally compromise with a lot of nut stuff, perpetrated principally by the lady. Mr. Maxfield sings a new "mammy" recitative number with good success. Their burlesque melodrama earned them an encore, which they offered in the song about a "wild woman" and a funny "cave-woman" finish.

Donna Darling and Company had a neat offering. Miss Darling is dainty in looks, manners and voice, and in her routine of songs showed herself thoroughly conversant. In the "My Hero" number she evidently lacked confidence, but regained her composure in short order for the rest of the act. In old fashioned crinoline costume, she sang portions of old song favorites and finished with a brief session at the piano. The company, consisting of two clever young men dancers and singers, were dressed appropriate to the period. Miss Darling looked best in pink, and in the wedding ceremony finish she was a charming bride. The boys showed clever foot work in eccentric dancing, also in the mechanical toy dance, in which Miss Darling was a lovely doll.

Bert Lahr and Mercedes, whose offering was fully commented upon in these columns, made a big hit. Lahr, as the comic policeman, put over all his punches in good form, and little Mercedes was there with the pep in her individual work, also as a feeder for her unctuous partner. He might eliminate the line about "the wife."

The Chalfonte Sisters finished in a very pretty dance offering, which embraces all the various styles ranging from the acrobatic to the most finished exhibition of toe work, as shown by little Kelsa. The finishing cane dance, with the girls in pretty red knickerbockers and grey blouses was particularly pleasing. Their Russian steps and the Dolly song and dance were other winners. F. C. M.

58TH STREET

(Last Half)

Andrews and May opened the show with their act which they have entitled "The Wonder Act." It is a scientific demonstration that shows what can be accomplished with cold steam. They demonstrate various problems with this fluid. Some of the stunts are the frying of an egg on a cake of ice, and the burning of a cake of ice. Throughout the act is an entertaining one, besides being educational. The talk used in the act does not amount to much, but gets a few snickers. Opening the show this act did very well.

Roy Ferguson and Company were number two. Ferguson is assisted by a male pianist. He opened with a medley of ballads, after which he sang a semi-classical number. The pianist then played Rachminoff's "Prelude" for a solo, and he played it very well. Ferguson then came back and sang a number made popular in the "Follies," which he followed up with "Figaro," from the "Barber of Seville," sang an Irish ballad. Ferguson has a good tenor voice, and knows how to use it. The pianist, although not a showman, is a good musician, and knows how to follow a vocalist, which few of the present time vaudeville pianists can do. The act came very near stopping the show at this house.

Brown and Barrows, a man and woman in a special set in "three," presented their comedy skit entitled "The Love Book." This act is a good laughing act. The dialogue is fast and snappy. The woman plays the cornet well, and the numbers used in the act are well chosen. They closed in "one," with a duet on the cornet and concertina, and got away to three bows.

Welsh and Norton, two men, started them laughing at the opening of the act and had no trouble in stopping the show. The act is reviewed under "New Acts."

Dixie Hamilton held the next to closing spot. She opened with a special number that gave way to several popular blues songs. In spite of the fact that Miss Hamilton was suffering with a severe cold, which she was compelled to sing over, she stopped the show. As a delineator of "blues" numbers she can hold her own on any bill.

Al. K. Hall and Company closed the show. This act is reviewed under New Acts. It stopped the show at this performance. S. H. M.

VAUDEVILLE

GOETZ AND DUFFY

Theatre—City.
Style—Singing and dancing.
Time—10 minutes.
Setting—One (special).

When reviewed at this house on Wednesday afternoon, this team were going along very nicely, and looked as though they would go over very big at the finish of their act, when suddenly, for no apparent reason, they went off in what seemed to be the middle of a dance, took no bows, and had no finish to the act. It may be possible that one of them was suddenly taken ill, and couldn't go on further, but from the manner in which they were working, this was only "possible, but not probable." The most logical reason that we can give is that they thought the audience failed to appreciate them and didn't feel like working through the rest of the act.

Both look nice, have pleasing personalities, and did what part of the act they went through, well. They opened as a bride and groom, with a "Matrimonial Blues" number. Following this they went into a "wop" bit, leading up to an "Italian Lullaby." A published number came next with a whistling bit. After this much of the act, which took about seven minutes, they took bows, and then the male partner made an announcement in rhyme, leading up to what he called a "Grotesque Dance," which would ordinarily be called just an eccentric number.

It was in the midst of this number that they left the stage and weren't seen any more. Up to here, they had offered a fairly pleasing act, and perhaps with a finish, may have a good act. Who can tell? G. J. H.

CALVERT AND SHAYNE

Theatre—Audubon.
Style—Singing.
Time—14 Minutes.
Setting—In one.

Calvert and Shayne worked together about two years ago, but since then, split and worked with different partners. They have now re-united with new material, and make a combination that will score in any theatre.

Both boys have as their first asset, neat appearances, and then for their second, exceptionally good voices, and finally, to cap it all, display good showmanship in their delivery of their material. Most of their numbers consist of published songs, with special lyrics being used. The act is somewhat of a reminder of the old Kranz and La Salle team, being just pep, pep, all the way through, not letting up on a punch for a minute. In harmony, they are great. They also do a bit of a dance at the finish, doing it as well as the rest of the act, and making the punch at the finish all the bigger. They can't miss. G. J. H.

CASTLETON AND MACK

Theatre—Regent.
Style—Dancing.
Time—12 minutes.
Setting—In one.

These two boys, open with a popular number, which they sing in fair voice, and which gives way to a double dance. The smaller member of the act, then does an acrobatic eccentric dance, which is followed by a Russian dance by the other chap. A short gag gives them time to get their breath, and each of the boys do a routine of acrobatic floor work, closing the act with a double dance.

The boys are exceptionally good dancers, and they know how to put their stuff over. They do a lot of floor work that we have never seen any other dancers attempt. They can hold a spot on any bill. S. H. M.

NEW ACTS AND REAPPEARANCES

JULIA MARCONI AND CO.

Theatre—Audubon.
Style—Dancing.
Time—12 Minutes.
Setting—Full stage (special).

One can always tell the difference between a dance offering that is "just a dance act," or one that has been made a dance offering that is really unusual, one that has been staged effectively. In the latter, a person doesn't lose interest for a minute, and wants more of the act when it is over. With the former, the "just a dance act" type, one watches, one applauds, but one wouldn't miss it if they didn't see it, and doesn't care how soon it is over.

There are hundreds of acts in that class. And Miss Marconi's offering is among them. She has three girls with her, all of whom have fairly good ability, and she herself shows some very good work in spots—but none of it is sold. The girls just come out, go through a specialty, and go off. If the specialties had some kind of routine to them, all would be well. But as done, they just show "steps"—no routing and no staging. Miss Marconi herself does the best work in the act, which is as it should be. All the dances are done without stockings, and in some cases, bare feet as well as bare legs.

The act can serve as a small time flash, but that is all. G. J. H.

TIERNY AND DONNOLLY

Theatre—City.
Style—Dancing.
Time—12 minutes.
Setting—In one.

Ed Tierny and Jim Donnolly are the two boys who were recently seen in the big act done by De Lyle Alda, and previous to that, were with Frances Pritchard for about two seasons. The boys have taken their specialties from those acts, added more numbers, and with them have branched out in an offering of their own.

They opened with a song which led up to their eccentric dance featuring the "black-jack" bit, and then went in an impersonation routine which made up the remainder of the act. They started this part with a Pat Rooney bit, then told in dance, the story of two chaps who inquire for a room at a hotel. On learning that a room was \$10, they went into "off to Buffalo," getting a laugh from those who knew what the step was. A Primrose dance, and their burlesque on Ruth St. Denis completed the routine.

The boys are likeable, look neat, and have ability. They should be able to hold an early spot in the big houses with ease. G. J. H.

OLIVE DE COVENY

Theatre—Jefferson.
Style—Singing.
Time—12 Minutes.
Setting—In "one."

Miss de Coveny who is billed as a "silvertone soprano," sang a pleasing variety of selections and was assisted at the piano by an unbilled accompanist. She was clad in a black beaded gown, and opened with a difficult semi-classical song "Gianina," and followed it with a published ballad. After a solo by the pianist, Miss Coveny sang two operatic selections and for an encore a published number on the semi-classical order, which was rather long and not as interesting a song as the rest of the cycle.

Of the prima-donna type and with a voice of unusual range, and sweetness in its higher range, Miss Coveny has a singing act above the ordinary. M. S.

McDERMOTT AND COX

Theatre—Audubon.
Style—Songs and dances.
Time—14 Minutes.
Setting—Full stage.

Loretta McDermott and Eddie Cox, recently in the Cafe de Paris, and before that with 'Frisco, are now doing a two act, which fact the reader can easily see from the billing, but which we mention for the simple reason that we wish to emphasize the fact that they are alone, without a jazz band, pianist, or any other encumbrance which might be called "and company."

They open with a comedy published number, go into a dance and follow this with a solo number and dance by Eddie Cox. The "tough" dance, which Miss McDermott did with 'Frisco came next, the same comedy bits being done by Cox. Two choruses of a published number, done in solo by Miss McDermott, the first as a ballad and the second as done in the Cafe de Paris, a ballad by Cox, and finally a song and dance by both completed the act. Miss McDermott makes one change of costume in the act.

Cox's song and dance work carries the punch of the act, for beyond a pretty pair of Frankie Baileys, and a cute personality. Miss McDermott doesn't show much in the way of actual ability. However, personality, as the old saw goes, makes up for a great deal. The act is entertaining, and that's what counts. G. J. H.

WOLFORD AND BURGARD

Theatre—Jefferson.
Style—Song and dance.
Time—10 Minutes.
Setting—In "one."

The act was opened by both doing a song which was followed by a soft shoe dance. After a few gags about his being stout, the girl retired, and the man sang a song about reducing via the dance route, going into a dance at the close of the song. The girl came on next in abbreviated costume and did a wooden shoe clog dance that was above the average. The next bit was an eccentric dance by both in a sort of scarecrow outfit, both wearing large coats and derby hat, and serious of demeanor. The closing number was some more buck and wing dancing by both who alternated with each other.

Although the man is rather stout for a dancer, he is light on his feet and fast. The man wearing evening clothes gives the act a certain amount of dignity, and between the two of them they dispense a fair amount of buck and wing dancing different than the usual teams generally seen in the second spot. No reason why they shouldn't make the better houses, for they can dance. M. H. S.

ANDREWS AND MAY

Theatre—Regent.
Style—Novelty.
Time—14 minutes.
Setting—Full.

This is a man and woman, who are presenting what they have termed "The Wonder Shop." It is a scientific demonstration of what can be accomplished with cold steam. Such tricks as boiling water, and frying an egg on a cake of ice are offered and in conclusion they set fire to the ice. A bit of talk is used here and there throughout the act by the man, that gets them a few snickers.

The offering is one that is quite entertaining. S. H. M.

MARION McKAY

Theatre—Audubon.
Style—Whistling.
Time—9 Minutes.
Setting—In one.

One of the hardest things in the world to do, is to be able to find out whether a girl is pretty or not, while she is whistling. And as Marion McKay was whistling all during the time she was in view, we'll have to pass any comment on the amount of her good looks, beyond the mere fact that Miss McKay presented a pleasing appearance in a simple gown, and that she is a blonde.

Miss McKay does a straight routine of whistling, without the use of her fingers. She opened with some non-popular number, and then offered a published number, following this with a long number which she called a "bird-song," introducing in it, a series of imitations of the different singing birds to be heard in the forest and woodland. At that, one can hear canaries and others in tenement houses.

Her whistling is good, and her act short enough to make it effective. There isn't sufficient novelty to make it better for anything other than a small time house, but in an early spot in those houses will just please. G. J. H.

PARISH AND PERU

Theatre—City.
Style—Variety.
Time—10 Minutes.
Setting—In one.

Parish and Peru are back again, after touring England and France, doing practically the same work which they showed on their last appearance here, the only difference being that they work in tuxedos now. As a rule, when one says, "they are doing practically the same material which they did seasons back," it means that the act should get new material.

But in the case of Parish and Peru, it doesn't apply. For these two offer such a variety of work and material, that it can't be called old, for the simple reason that it is always a novelty to see an act offer as much as these two do, even though they do it all in about ten or eleven minutes.

The acrobatic, instrumental, juggling, balancing and dancing bits are all present and done better than they ever were. It went over with a bang at this house, and can do even better, for a small audience was present. They'll score on any bill. G. J. H.

THE RUSSELLS

Theatre—Broadway.
Style—Acrobatic.
Time—Five minutes.
Setting—House.

Frank and Beatrice Russell, a young, nice appearing couple do a number of stunts on the flying rings and trapeze.

They attempt nothing new, neither are any of their bits especially difficult but they work fast and with an evident desire to please.

They open with a bit on the rings after which they do two or three stunts on the trapeze. The young woman leaves, and the man does a strength bit on the rings, slowly lifting himself from the floor and then slowly lowering himself.

With a change of costume the girl returns and they finished with a fast double swing on the trapeze. W. V.

NEW THEATRE FOR BRONX

A new theatre, to cost approximately \$165,000, is to be erected at the corner of Webster and Tremont avenues, by Meltzer, Rheinhorn and Silverman. The house will play vaudeville and pictures.



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PRODUCING COSTS LIGHT

It is going to cost the producing manager far less money to send a show out next year than any time in the past ten or twelve years. The cost of putting out a show has been steadily on the upgrade until within the last four or five years the rate has been so high that only the producer with an almost unlimited amount of money at his disposal could send out a production that could hope to compete with the leaders.

The Shuberts during the past few years have put on a number of musical shows which cost over \$100,000, and Flo Ziegfeld has on several occasions announced that his production of "The Follies" cost him over \$200,000 before the first curtain went up.

His new production which opens next week will doubtless be a big show but it certainly will not cost anything like the amount expended last year and the year before. There are reasons for this, one being that the actual costs have been lowered greatly by the manufacturers of costumes and this combined with the fact that the enormous business which prevailed during the last few years cannot be hoped for. Doubtless realizing this, Ziegfeld has already announced that he has reduced the cost of admission to his production.

Another reason for the lowering of production costs is the fact that the store houses are jammed to the doors with costumes and scenery which cost a fortune and are almost as good as new.

So much is in the warehouses at present, that a great quantity can be had almost for the asking, managers finding it cheaper to give it away than to pay storage charges.

A car load of scenery costs about \$60 to be hauled from the railroad terminal to the storage house and managers have found it cheaper to give it away than to pay the hauling and storage charges.

A number of managers whose shows closed on the road this year have left the scenery and properties in the city where the production closed rather than bring it on to New York. Scenery for a show, one of the most expensive sent out this season and which closed a short time ago on the road, was to be had for

the asking last week, the owners openly stating that the first one to ask for it would receive it.

Still another reason will bring down the cost of production and that is the fact that managers are finding out that the theatre-going public are tiring of the big scenic flashes and costume displays. The shows that are getting the money are those which have the entertaining value and a number of productions small of cast, but with clever performers and a show of merit have been the successful ones.

Top heavy productions, with enormous expenses insofar as scenery, costumes and effects in the past made money. This day seems about over, and the managers are fast realizing it.

AN ACTOR'S THEATRE

(Reprinted from the New York Times)

Popular opinion, which is largely formed by such instances of histrionic turbulence as find their way into the headlines, will not forecast a long life or a merry one for the co-operative Actors' Theatre announced (and financed) by the Actors' Equity Society, which will begin producing next October. Managers, saddened if not rendered wise by experience, will be even more emphatic in foreboding. When the famous Ibsen company of Berlin took over the management of the Lessing Theatre from Otto Brahm, who had been the architect of their greatness, the general impression was summed up by Paul Lindau, "My dear, they will cut one another's throats!" Mercifully, the war intervened to prevent that calamity. It must, indeed, be granted that modern examples of successful co-operation are at least as rare in the theatre as elsewhere. Anciently, examples abounded. The

good omen; but it will be necessary, also, to follow the Theatre Guild in enlisting people who are not actors primarily, and perhaps not actors at all, but judges of plays, producers, scenic artists and business men.

Answers to Queries

Opera—Joseph F. Sheehan was born in Malden, Mass. He was a member of the Castle Square Opera Co., at the American Theatre, New York.

Tan—Wm. Sells was the son of Allen Sells, of the Sells Brothers, circus proprietors, and was a daring four-horse rider. He was with the Barnum & Bailey Show.

Drama—H. T. Chanfrau played "Kit" at the Alcazar, San Francisco.

Show—John V. O'Brien was born at Frankford, Pa., in 1836, and died in the same place, September 7, 1889.

L. E. C.—The cast of the "Still Alarm" at the Grand Opera House, New York, included Harry Lacy, Byron Douglass, Chas. Lothian, Joseph Wilkes, E. A. Eberle, T. B. Felter, M. J. Gallagher, B. Masters, Marion Booth, Weevie Vivian, and Mrs. Selden Irwin.

R. E.—E. H. Robins appeared as "Messala" in the K. and E. revival of "Ben Hur" at the New Amsterdam Theatre. Richard Buhler played the title role. Adelaide Nowak was "Iras."

NEW CHICAGO OFFICE FOR CLIPPER

The Chicago office of the New York Clipper is now in the State Lake Building, Suite No. 626.

ROBERT D. BONIEL, Manager

J. L.—Ethel Barrymore appeared in "The Witness for the Defense" at the Empire Theatre. Lumsden Hare was in the cast as "Robert Pettifer." 2. Margaret Illington was with "Kindling" at Daly's. 3. The child's name was Helen Chieffo.

Fly—M. B. Leavitt issued his book "Fifty Years in Theatrical Management" in 1912.

T. T.—Bessie Clifford was with the "Never Homes" Co. She was also with "Three Twins."

Tom—"The Man from Cook's" by Henry Blossom and Raymond Hubbell, was produced by Klaw and Erlanger.

Cove—Abe Leavitt and Lew Hilton worked together with the "Jardin de Paris Girls." 2. Geo. A. Clark was with the "Runaway Girls" the same season.

Borg—"Doc" Quigley died Dec. 26, 1911, at Columbus, Ohio.

25 YEARS AGO

Corse Payton put out his number two company under the direction of David J. Ramage.

The Association of Traveling Vaudeville Managers was organized. The preliminary meetings were held at the Eighth Avenue Theatre and at Miner's Bowery Theatre, New York.

Herbert Holcomb organized a light opera company for George Castle at the Chicago Opera House.

"A Round of Pleasure" was produced at the Knickerbocker Theatre, New York, with a company headed by the Rogers Brothers.

Black Patti's Troubadours played at Proctor's Pleasure Palace, New York.

McKee Rankin and Nance O'Neill appeared in "The Danites" at the Murray Hill Theatre, New York.

Odell Williams appeared in "The Alderman" at the Fourteenth Street Theatre, New York.

Harriet Holman, of the Holman Opera Company, died at London, Ont., Canada.

Rialto Rattles

THAT EXPLAINS IT

Sign over theatre:
"Missing Husbands," one year in Paris.

THEY CAN

Woman to ticket seller "Excuse me, sir, can young girls see your show?"

Ticket Seller: "Sure, if they keep their eyes open."

ANSWER TO QUERY:—

No, stupid. They're not digging that deep hole on the corner of 47th street and Broadway in which to bury the acts who die at the Palace. They couldn't dig it deep enough.

THE DOG SEAT

Fresh kid at box office window, "Hello cull, give me the dog seat for to-night."

Box office man, "Never heard of any such seat, what is it?"

Fresh kid, "It's K. 9 of course."

THREE WEEKS FOR ONE SHOW

If all the actors who claim to be signed for the "Music Box Revue" for next season, really hold contracts, we see where the revue will have to be given on the same basis as "Back to Methuselah" was.

SHE MEANT ETHEL BARRYMORE

A young flapper was earnestly displaying her knowledge of theatrical people to her escort at a theatre last week.

"Uh huh," she was saying, "but the one I like best of all, is that girl who sings that song, 'I Don't Care.' Her name? Oh—let's see. Oh, yes—Sarah Bernhardt!"

AND "STAR SPANGLED BANNER" FOR BOWS

At the presentation of colors to the N. V. A. Post of the American Legion, held last week, many patriotic speeches were made, as is customary on such occasions.

One dumbbell who didn't know what it was all about, was heard to exclaim: "Gee, they're waving the flag for applause."

BIDE OUGHT TO KNOW

Bide Dudley, who writes a column in the *Evening World* also writes musical comedy books, and occasionally mixes up a bit in dramatic and musical productions. In his column one day this week he wrote, "Broadway hears Brock Pemberton has a musical comedy which he intends to produce early next season. Musical comedy eh? Well, goodbye, Brock; take keer yourself."

THEATRICAL CONTRADICTIONS

Palmer Hines is not a sleight-of-hand artist.

Winona Winters plays Summer engagements, too.

Harry Hines is not one of the 57 varieties.

Some twenty or more Broadway Theatres are not on Broadway at all.

Andrew Tombes is anything but melancholy.

Gus Van is billed ahead of Joe Schenck because a van always precedes.

Moran's partner is Wiser, but Moran won't admit it.

Sybil Vane, it is said on the best of authority, is not.

DIXIE HINES TELLS THIS

The bass fiddle player at the Belmont Theatre arrived at the playhouse recently in an open taxi. He had his monster fiddle with him. Stepping out, he leaned the big instrument against the theatre door and paid the taxi driver the fare indicated by the meter. The driver appeared dissatisfied.

"Is that all I get?" he asked.

"That's the fare, isn't it?" asked the musician.

"For you, yes," he replied, "but how about the flute?"

LONDON

PARIS

FOREIGN NEWS

SYDNEY

MELBOURNE

MANY AMERICAN ACTS APPEARING
IN LONDON'S VARIETY HALLS

**Scores Working and English Performers Are Much Concerned
Over the Invasion—Variety Business at Low Ebb and
with the Many Foreign Acts Booked Artists Are Fearful**

LONDON, May 29.—American acts are crowding the variety halls here and with scores working in London and outside, artists are wondering what has caused the big invasion.

It is not on account of any shortage of English acts, as seldom in variety's history has there been so many acts out of engagement and conditions, in all theatrical business and particularly that of variety is at a low mark.

Among the well known American acts that either are playing here or are booked for an early appearance are, Eddie Vogt, who has been seen in his "Dress Rehearsal" is booked for the Stoll tour. Billy McDermott the singing tramp is engaged for a long tour commencing this week.

Sophie Tucker, who scored a hit on her first appearance here is appearing in the "Round in Fifty" revue and working at the Metropole cabaret as well.

Charles Withers, who appeared recently in his sketch "For Pity Sake" at the Finsbury Park, will be seen here for some

time. Julian Rose, appeared recently at the Coliseum and Alan Brooks in his sketch "Dollars and Sense" was at the Alhambra.

Ruth St. Denis and Ted Shawn will be seen soon at the Alhambra and Jimmy Hussey has played several halls.

The Marx Brothers will open in London late in June, and Al Herman will be seen at the Finsbury Park on June 19.

The American acts that have made London appearances, have almost without exception scored a success, due to their personalities, ability and most of all to the new material which they offer. The poor business in the English variety houses has been blamed upon many things, but one of the principal reasons advanced is the fact that the standard acts have for year in and out been playing the same sketches, using the same material and songs.

American acts are showing something entirely new and this has done much to place them in the prominent position they are now occupying on a great number of programs.

OPERA BACK AT COVENT GARDEN

LONDON, May 27.—London is proud of the fact that it once more boasts a "home talent" opera company. The National Opera company has opened a season at Covent Garden, which for decades has been the home of opera, although recently debased by movies (?), and London critics are pleased with the result.

Several innovations mark the production. During the last London season there was no opera, a gap which many seasoned Londoners missed. This year there is opera and in English. More than that, prices have been reduced so that the best seats in the house cost only \$3, a point of pride with the English, who compare them with the \$7 seat at the Metropolitan, in New York.

Miss Miriam Licette, Percy Heming and Tudor Davies are the leading voices. Mr. Heming has just returned from America, where he sang the leading role in the American production of "The Beggars' Opera." Critics say that his experience has done him a great deal of good.

"La Bohème," as in years past, was the opening opera, but the season is planned for an ambitious program that includes the return of the Wagner ring to the London opera stage.

"TILLIE" REVIVED

LONDON, May 29.—"Tillie of Bloomsbury," which had a successful run in 1919 at the Apollo, has been revived by Alex. Aaronson with great success. It is now playing at the Strand. The dramatization of Ian Hay's novel "Happy-Go-Lucky," is now being done with a few changes in the cast which formerly did the show, some of the former members who are now present in "Tillie of Bloomsbury" being Arthur Bourchier, Edna Groosmith and David Clarkson.

BUILDING TRAVELING THEATRE

LONDON, Eng., May 29.—The largest traveling theatre ever constructed, which will have a seating capacity of 8,000, and will be perfectly equipped with stage and scenic effects, is to be put on the road by one of England's most lavish producers. He will start the theatre early in Spring of next year. It will be steam heated and can be erected in twelve hours. At first only big towns will be visited, but he expects to tour the world with the theatre.

DRASTIC RULES FOR ANIMAL ACTS

LONDON, May 29.—While the Select Committee appointed by the House of Commons on performing animals has not yet turned in its report to the House, it has become public that the Committee is expected to make the following recommendations to the House when the report is completed: (1st) Compulsory registration of all animal trainers; (2nd) the conferment of powers on suitable authorities for the inspection of animals which are being trained; (3rd) the imposition of heavy penalties in cases where cruelty is proved; (4th) total prohibition of certain tricks; (5th) the establishment of a Commission of Control.

These conditions have become known through lobby correspondents. It is also expected that the Committee will make recommendations in regard to foreign animal trainers, and will also be heard on other points.

NEW TYPE REVUE SEEN

LONDON, May 29.—The Foster Productions presented "All In One" at the Empire Theatre in Liverpool, last week as a new type of revue for the music hall patrons. The show includes both revue and variety turns, the idea being worked out by Paul Murray and George and Harry Foster. The book is by Lauri Wylie, and the staging done under the direction of Jack Haskell.

Four principals, Irene Shamrock, Cicely Edlon, Bobby Howes, and Peter McSweeney, and a chorus of twenty, compose the cast.

"THE HERO" IN FRANCE

PARIS, May 27.—"The Hero," the play which attracted considerable attention in New York, has been translated from the English of Gilbert Emery to French. It will be brought here this Summer and will have a presentation early this Fall.

GIRL ACT FOR SHUBERTS

LONDON, May 29.—Adele Raymond and sixteen of her dancing girls will sail for the United States on July 8th. They will appear with one of the Shubert Unit shows and are booked for thirty-two weeks.

GISH ADMIRER ARRESTED

LONDON, May 27.—Miss Lillian Gish, the American film star, has innocently become the source of great trouble to Lady Yoxall in which the help of the police has twice been sought. For some weeks a young man has been calling at the beautiful residence of Sir James Yoxall at Richmond and asking for Miss Gish. He insisted that she was staying there and explained that he was violently in love with Miss Gish and must see her.

Lady Yoxall told the man repeatedly that Miss Gish was not there and that she did not know her, but the visitor not only persisted in calling, but sent many letters. Finally Lady Yoxall reported the matter to the police who arrested the man and he was sent to an institution to be examined as to his sanity.

This week Lady Yoxall received a telephone message asking her to come to police headquarters immediately. She departed and shortly afterward the maid who was left in charge got a similar message and she likewise departed. At police headquarters they were told they had not been called. When they returned they found that the home had been ransacked and that jewelry and other valuable articles had been stolen.

THEATRE WAR STARTS

LONDON, Eng., May 29.—A war has been started in theatrical circles here by Capt. Alexander Aaronsohn, who served with the British army during the war, and came out with D. S. O.

Aaronsohn has been a producer only since the armistice, gaining his experience in New York, where he put on the Spanish play, "The White Cat," and got information as to how theatres in America are being conducted.

The war which he is engaged in now, however, is for the abolition of the charge for programs made by the London theatres. Upon entering a theatre here an usher hands you a program, but will take it away from you if you do not pay sixpence (10 cents) for it. The programs carry advertising enough to make them pay without charging the audience for them. He has also gone further and states that there will be no cloakroom fees in his theatre. London theatres charge a cloakroom fee.

GYPSIES FIGHTING JAZZ BANDS

BUDAPEST, May 29.—The invasion of Hungary by negro jazz bands has resulted in a war between the jazz musicians and the gypsies of Hungary who have furnished the music for that country for ages.

The gypsies assert that the jazz artists are driving them out of their precinct and have organized to fight the new jazz craze.

In a manifesto which the gypsies have issued, they condemn the "erotic and crazy music" of the jazz performers and the Municipal Councils of seven Hungarian towns have decreed that jazz and the "shimmy" must go.

The Hungarian Guild of Jazz Band Artists, led by a colored citizen from Mississippi, has accepted the challenge. The fight started by the Hungarian gypsies, comes on the heels of a similar movement of French musicians in Paris and other cities who also declare that the jazz craze is putting them out of business.

AMERICAN ACTS BOOKED

LONDON, May 29.—Harry Foster has booked the Four Marx Brothers, with their revue, "On the Mezzanine Floor" for an appearance in this country. They will open next month. The act carries a company of nine people, and has already been seen in the United States.

Other American acts which have been brought over here by the Foster Agency, Ltd., and which have opened successfully, are May Wirth, who opened at the Coliseum last week, and Bert Levey, who is at present playing the Victoria Palace.

NEW PLAYS AT THE ROYAL

LONDON, May 29.—Two plays were presented within the past few weeks at the Royal Theatre, Stratford, both by Frank Price. The first of these, a drama called "The Fortunes of Eileen," may have easily been written by the American Horatio Alger, Jr., with a girl for the main character instead of the boy hero, for it takes in all the scheming relatives, the mistreated heroine, and finally the happy ending which can't miss.

Eileen is the daughter of John Duncan, who has been unjustly suspected of killing his wife, and has disappeared. Eileen lives with her father's sister-in-law, who, with her daughter, lead her to believe that she is absolutely dependent on them, whereas plenty of money has been provided for her by her father, with Mrs. Gresham (the sister-in-law) as guardian. Dr. Monks, who is in the league with Mrs. Gresham and gave false testimony at the inquest which led to the belief that John Duncan killed his wife, wants Eileen to marry him, so he can get possession of the money, the existence of which he is aware. She has a worthy lover, Brandon Carew, and doesn't care for the doctor. After many adventures, John Duncan reappears on the scene with evidence which proves that his sister-in-law murdered his wife, and her daughter turns State's evidence, in order to save her own neck. Thus all ends well.

Dot Stephens, Victor Gammon, Ryhs Meredith, James McIntosh and Alvina Mining, do excellently at the head of a strong cast.

The other play by Frank Price was presented shortly after "The Fortunes of Eileen," and is called "Should They Marry?" It deals with the problem as to whether Howard Annesley, a wealthy young clubman, should wed Esther Caruthers, a woman of doubtful reputation, with whom he has fallen in love, and who returns his affection. She is taken away from a night club by the young man, and later refuses to accept his offer of marriage, fearing to soil his family name, but lives with him as his wife. The villain and his wife, Mr. and Mrs. Guy Borden, step in for some reason or other, and estrange Howard from his father by the exposure of his life, and shortly afterward, Howard's eyes loses their sight, due to service in the war. This serves towards bringing together Howard and his father, who forgives him. Wedding bells then ring for Esther and Howard.

The same cast, which appeared in "The Fortunes of Eileen," gave a capable performance in answering the question "Should They Marry?"

SENSATIONAL VIOLINIST

LONDON, May 29.—Weisbrod, the boy violin virtuoso, made his debut here, and created a sensation similar to that of Mischa Elman when he was first heard in London. Local musical critics unite in praise of the fourteen year old find, whom they declare to be one of the most remarkable ever heard in recent years.

One of the critics wrote: "It would be absurd to say that he is a mature artist, for no lad of his age can be that. But in all save mental stature he is a young Titan. There is not the suspicion of a scrape, or false note throughout the length of his playing, notwithstanding the fact that he tired toward the end and in consequence his execution became a little mechanical. He has a soft velvet tone, he plays scrupulously in time, while his technique is that of a virtuoso in a good deal more than the making."

SCOTTISH COMIC SCORES

LONDON, May 27.—Donald Mackay, one of the newcomers to the variety stage here is describing himself as a burlesque comedian. He is a brother of Jock Mills, and has scored strongly in a novel act. After his first appearance he was booked for the entire year.

Van and Schenck will play the Palace for four weeks during July.

Marie Dressler has arrived in London from Paris on a pleasure trip.

Wahl and Francis are on their way to the coast via the Loew Circuit.

Charles Waldron has been engaged to play a role in "The Pinch Hitter."

Peggy Wood is headlining the bill at Keith's, Washington, this week.

Pearl Schlang, secretary to B. S. Moss, is staging an amateur show.

Ethel Davis has been booked for a complete tour of the Loew Circuit.

Rae Samuels is heading the bill at Keith's Syracuse Theatre this week.

Sam Hyams broke in a new act last week at the Myrtle Theatre, Brooklyn.

The Four Rubini Girls have been booked for a tour of the Loew Circuit.

Bessie Clayton is headlining the bill at B. F. Keith's, Philadelphia, this week.

Fanny Brice opened in Keith vaudeville at the Orpheum Theatre this week.

Bernard and Meyers have been booked for a tour of the Proctor houses.

Bert Lahr and Mercedes have been given a route to tour the Proctor houses.

Eleanor Painter, the soprano, sailed for London on Saturday of last week.

Levy Brothers' Boro Park Theatre, Brooklyn, closed its season last Saturday night.

Ellen Boyle, who is now playing on the Coast, will return to New York next month.

Tom Howard and Lou Denny have been booked for a tour of the Sablosky Circuit.

Patti Moore and Jess Wise broke in a new act at the Myrtle Theatre, Brooklyn, last week.

Henry Frey will be seen in the New York houses in a new act within the next few weeks.

Fern De Lacey is being featured in the "Recreation Frolics," at Luna Park, Cleveland.

Harry Hines has signed contracts to play over the Loew Circuit for the summer months.

Lillian Lorraine will enter vaudeville in the near future. She will play the Keith houses.

Harry Sands will succeed William Smith as manager of Loew's Mall Theatre, Cleveland.

Vaughn Comfort and Jimmy Jones returned to New York from a tour of the South this week.

Whitney Warren, Jr., has joined the Stuart Walker Company at the Murat Theatre, Indianapolis.

Eugene Powers is now playing the part of "Dick Baxter" in the new version of "Bronx Express."

Stella Mayhew, Eva Shirley, and the **White Sisters** are at B. F. Keith's theatre, Cleveland, this week.

Irving Ackerman and Sam Harris, heads of the Ackerman and Harris firm arrived in New York last week.

Frances Seldow, who closed recently with a road company in the West, returned to New York last week.

ABOUT YOU! AND YOU!! AND YOU!!!

Dolly Clark has left the act of Arthur Miller and Girls to open at the Alamac Hotel, Atlantic City.

Ralph Ash and Benn Ross will open for a tour of the Loew Circuit at the Delancey Street Theatre on June 12.

George Trilling of the B. S. Moss offices, was married last Saturday to Mildred Schiffman, a non-professional.

Fred Heider and Company have been signed by Jack Singer to appear in his Shubert Vaudeville Unit next season.

Ben Bergman has been engaged by Max Spiegel to direct one of his Shubert vaudeville units next season.

Charles King has been signed by Max Spiegel to appear in one of his units that will tour the Shubert Vaudeville Circuit.

Billy Ruge and Rose comedy aerial act, have been booked direct by Mr. Lubin, for a one-year run on the Loew Circuit.

Lou Tellegen and Company opened in New York in his vaudeville version of "Blind Youth" at the Flatbush on Monday.

Clara Joel and William Boyd are back with the Proctor Players in Albany this week. They are appearing in "Miss Lulu Bett."

John Mullen, of the Eltinge Theatre, who was stricken several weeks ago with a severe heart attack is in Maine recuperating.

Emily Seymour who recently closed with Gus Hill's "Bringing Up Father", will enter vaudeville for the summer months.

Owen Davis has written a new second act for "The Bronx Express", which the Coburns are appearing in at the Astor Theatre.

Anne Meyers, who was in burlesque last season, is breaking in a vaudeville act at Fox's Folly Theatre, Brooklyn, this week.

Theresa Prochaza, a dramatic soprano, is this week appearing at the Capitol Theatre singing two Czecho-Slovakian folk songs.

Leon Rudd and Josephine Merley have returned to New York after playing several weeks on the road breaking in their new act.

Harry Lunetska, formerly with the New York offices of the Orpheum Circuit, is now connected with the Fally Marcus agency.

Bertine Robison, a Cleveland actress, is this week appearing in her home town, at Keith's theater in a sketch called "The Show Off."

Henrietta Wheeler, a Providence girl, is this week appearing at the Emery Theatre in her home town in the musical act "Before the War."

De Lyle Alda, former "Follies" prima donna, made her debut in "Molly Darling" in Chicago on Thursday night last, replacing Polly Walker.

Lester Allen, who closed recently with the Georgie White "Scandals" show, is now in vaudeville and this week is playing at the Capitol, Hartford.

Eddie Katz, of the Orpheum circuit, will become engaged to marry Adele Goldberg, of Rosalie Stewart's office, at Hollywood Hall on June 13th.

Arthur Shields has been added to the Mark Hart act which is playing at Keeney's, Newark, the last half of this week.

Weston and Eline have been placed under contract by Max Spiegel to appear in one of his Shubert units next season.

Mlle. Davenport and her European Models are touring South America, doing the "Sawing A Woman In Two" illusion and her posing act.

Janet Martine, Janet of France, sailed on Wednesday, May 31, on the La France for Paris. She will return early in August to appear on the Keith time.

Harold B. Franklin has resigned as manager of Shea's Hippodrome, Buffalo. Vincent McFaul is attending to the managerial end of the house.

Bill Dooley and Helen Story returned to New York last week, having completed a tour of the Orpheum Circuit, and will open in the East next week.

Frank Leab, last seen with Lew Welch in vaudeville, has temporarily retired from show business to enter the commission brokerage business.

Margaret Pressing on Monday night of this week joined the cast of "The Nest," which has for several months been running at the Forty-eighth Street Theatre.

Arthur Bergh, the composer, with his wife, Geraldine Bergh, the actress, and their little daughter sailed for Europe on La France on Wednesday of this week.

Dave White is going to the Coast for the summer on a vacation, and will return here in time to reopen next season with "The Midnight Rounders" for a road tour.

George Ebey, managing director of the Oakland-Fulton Theatre, Oakland, Cal., accompanied by his wife and daughter, has returned home after an absence of eight months abroad.

Billy Gaston has been booked over the Fox Circuit. He is doing a new act entitled "A Bird in a Gilded Cage." Maude Richmond and Pearl Kincaid are assisting Gaston.

Harry Holman longed for a sight of New York, after a ten months' absence. He therefore brought his company to play "Hard Boiled Hampton" at the Alhambra last Sunday night.

Ethel Russell, who was leading lady for Eddie Buzzell in his "Cookies" sketch in vaudeville, is now in New York and will open shortly with George Choos' "Canary Cottage."

Kitty Doner with her brother Ted and sister Rose, are now completing a tour of the Orpheum Circuit, and will open in the East at the Bushwick Theatre, in Brooklyn, on June 5.

John T. Murray and Vivien Oakland, who are now playing on the Keith circuit, will next season be presented in a new production under the management of Charles B. Dillingham.

Mr. and Mrs. John E. Reese have been visited by the stork who presented them with a baby daughter, at their home at Lynn, Mass. Mrs. Reese is known professionally as Gladys Spooler.

Vic Richards, Will Lawrence, Billy Lang, Charles Dooin, Frank Elliott, Arthur Tule and Fred Miller are with the Murphy Minstrels at the Steel Pier, Atlantic City, for the summer.

Flo Whitman has been added to the cast of "The Whirl of the World," which is playing at the Terrace Gardens, Chicago.

Helen MacKellar is to play a five weeks' engagement in the Keith houses. She will be seen in a tabloid version of "The Storm."

Julia Sanderson who closed with "Tangerine", which has been playing at the Casino for nearly a year, is going to make a tour of the Keith houses.

Dorothy E. Bernard and James T. Light have formed a vaudeville partnership and will present a new act written for them by Will J. Harris.

Murray Howard, formerly of Howard and Hoffman is now doing an act with his brother, Al. Howard and will open in September.

Dodson Mitchell sailed last Saturday for London. He will remain abroad for several months and expects to produce "Cornered" at the English capital.

Francine Larrimore, who closed her long engagement in "Nice People" at the Bronx Opera House on Saturday night of last week is going to Europe for the summer.

Jack Valley and His Orchestra closed at the Piccadilly, Brooklyn, and opened at Young's, formerly Churchill's, last week where they are supplying the dance music nightly. They succeeded Ben Salanders combination.

Bob McDonald and Lillian Fairchild, the former last with "Step Lively," and the latter seen with the Wynne Sisters, have teamed up in a new song and dance offering in which they will open shortly.

Harold MacGrath, novelist and co-author of the play, "Drums of Jeopardy," did not attend the opening performance of his play at the Gaiety Theatre on Monday night. He is ill at his home in Syracuse.

James Barton and Company, White & Puck, Bard & Pearl, Charles King & Company, Ferry Conway, Alfred Latell, Hattie Althoff and the Blue Devils, appeared at the Winter Garden on Sunday night.

Lewis and Dody will close their season on Saturday night, and go to their respective country homes for the summer months. Lewis has a country house at Arkville, N. Y., and Dody will go to his home outside of Boston.

Addie Carlson, daughter of E. M. Carlson, well known coast manager, was married in Los Angeles on May 18 to Harry H. Judson, the baritone singer. Miss Carlson was formerly in vaudeville as one of the Wynn Sisters.

Lynn Fontaine, who was featured all season in "Dulcy", was married last Saturday to Alfred Lunt, leading man for Billie Burke in "The Intimate Strangers", the ceremony being performed by the City Clerk in the Municipal building.

Sidonia Allen, formerly secretary to Kendler and Goldstein, theatrical attorneys, has entered stock, and opened last week in a major role with the Blaney Players Yorkville Company, appearing in "Baby Mine" with Frances McGrath.

Dave Zuckerman, formerly manager for D. W. Griffiths' "Hearts of the World" and "Birth of a Nation," returned from Europe, where he has been for several years, to New York last week, and is now engaged in the export and import business.

Ira A. Miller, formerly a manager of burlesque shows, and who during the past season was managing houses and shows for Shubert vaudeville, is under the doctor's care and confined to his home with an attack of the grippe.

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MELODY LANE

RADIO STATIONS ARE NOTIFIED OF COPYRIGHT INFRINGEMENT

**Present System of Sending Out Music Is, According to Notice
Sent Out by Composers' Society, a Copyright In-
fringement and License Is Necessary**

The American Society of Composers, Authors and Publishers, the organization which controls the public performing rights of a large amount of American music has served notice upon the two hundred or more radio broadcasting stations throughout the country that the present system of sending out music by radio is an infringement of the existing copyright law and the various stations are invited to take out licenses.

According to the notice sent out the present method of sending out radio copyrighted numbers is an infringement of the copyright law unless a license is obtained.

The society in its notices states that the broadcasting of copyrighted numbers as now practiced is for profit and accordingly it is its position that the composers, authors and publishers, insofar as they are the proprietors of copyrighted compositions thus broadcasted are within their rights in requiring that the proprietor of the broadcasting station secure a license in due form authorizing such use.

The position of the composers,

authors and publishers as to the radio is not hostile or unfriendly, according to the notice.

They realize, it states, the great potential service which it may render the whole people, and they would not be disposed, even if they could, to hamper or retard its fullest development and service.

The society, formed a number of years ago, has been collecting a performing rights fee from cabarets, hotels, dance halls, picture theatres and other places where copyrighted music is played for profit and from the amount collected has made substantial divisions to music publishers, authors and composers.

The amount collected has been steadily on the increase and now amounts to a very substantial figure yearly. It is believed that the broadcasting stations operating under license will increase this sum largely.

Opinions of attorneys familiar with the copyright act are that the radio service is a public performance for profit and without a doubt therefore comes under the copyright act.

MUSIC CONVENTION ON JUNE 5

A big delegation of music dealers from all parts of the country are expected to attend the Annual Convention and exhibition of the Music Trades Association which will be held at the Hotel Commodore June 5 to 9, inclusive. Election of officers for the coming year will take place, and the city for next year's convention will be decided upon. The convention was held in Chicago last year, and last held in New York, four years ago.

Phonograph and record companies, piano and other musical instrument manufacturers will hold their exhibitions in different parts of the Hotel, and a general invitation will be extended to the trade.

MARKS GETS LEHAR OPERA

The E. B. Marks Music Company has secured the American publishing rights of the score of the new Franz Lehar operetta, "Frasquita," which was produced for the first time at the Theatre Am Wien, Vienna on May 5. Colonel H. W. Savage, who will produce the operetta here in the fall, attended the opening of the play in Vienna and declared it to be another "Merry Widow" if not better.

According to E. B. Marks the score will be published intact and every effort made to preserve the music as it was originally written, and no attempt made at interpolated numbers in the production.

WALTERS OUT OF BROADWAY

Herbert Walters has severed his connection with the Broadway Music Corporation where he was head of the band and orchestra department. Mr. Walters plans to go into the publishing business himself in the near future. He formerly was with Harms, Inc., for many years and with other music houses.

MORRIS SUES CLARION CO.

Suit was filed last week again at the Clarion Record Co., Inc., for \$100.92, alleged to be due as royalties under a contract running from October 1, 1921, to April 1, 1922, by the Joe Morris Music Co., Inc. The papers in the action, including a general denial entered by the Clarion company, were filed in the Third District Municipal Court.

RETRACTS MUSIC EDITORIAL

The New York Hotel Review, a hotel newspaper, has retracted its recent editorial statement under the heading "Killing the Goose that Laid the Golden Egg," run in the May 13 issue, in which it said that a "certain New York Hotel pays for the privilege of playing copyrighted music" a tax equivalent to \$700 or \$800 a year, and also that stupendous sums were being collected from hotels whose orchestras were popularizing songs that they played. The editorial of the 13th advanced the idea of having all hotel managements hang together and refuse to play copyrighted music for which a performing rights fee was charged.

Members of the American Society of Authors, Composers and Publishers felt that the editorial was doing them an injustice and J. C. Rosenthal, general manager of the A. S. C. A. P., communicated with the Hotel Review editor and proved to him that he had been misinformed. The following statement and letter was printed in the May 27 issue of the Review under the heading, "Apparently We Have Been Misinformed," which is a frank and fair admission:

"May 19, 1922.

"New York Hotel Review, New York City,

"This is to confirm our telephone conversation with you on May 17, relative to the editorial appearing on page 41 of the edition of your publication dated May 13, 1922, under the caption 'Killing the Goose that Laid the Golden Egg.'

"The article opens with the statement that 'the annual tax that a certain New York hotel pays for the privilege of playing copyrighted music amounts to \$700 or \$800.' We do not know where you secured your information, but it is in error. No hotel in New York or anywhere else pays any such license fees for the privilege to publicly perform for purposes of profit the copyrighted music controlled by this society.

"The highest fee paid by any hotel in the United States is \$180 per annum.

"The highest rate, therefore, amounts to \$15 per month or 50c per day and for this insignificant sum there is given to a hotel the license that makes possible the operation of its cabaret; that makes possible the rendition of popular music; that makes possible, if you please, the charging of covert fees running as high as \$2.50 per cover.

"Your assumption editorially that the playing of music by hotel orchestras sufficiently advertises the music to materially increase its sale is an error. The facts are that while all performances of the music more or less tend to popularize it and thus increase the sales of the sheet music, no publishing business in the so-called 'popular' field, could be maintained today from the profits of sheet music sales.

"The royalties from mechanical reproduction in the form of phonograph records and player piano rolls, and royalties received from public performing rights are essential to the profitable operation of the industry of publishing, and to the encouragement of authors and composers.

"You offer your readers a solution: (A)—that they refuse to play copyrighted music on which there is a tax; (B)—confine themselves strictly to music on which copyright has expired, or which is not copyrighted; and (C)—or play only music on which a tax is not demanded.

"Recommendations 'A' and 'C' are in substance the same. Recommendation 'B' could only be complied with where a hotel was willing to play music practically worthless for the purpose of a cabaret, a dance or the entertainment of a multitude of people.

"The very essence of the musical entertainment offered to the crowd that comes to hotels is in there being available new tunes constantly. How is the writing of new compositions to be encouraged if there is to be denied to the writers the very reasonable compensation derived from public performing rights?

"It might interest you to know that the

license rates charged by this Society were approved by the Hotel Men's Association, and we conceive them in all sincerity to be very fair and generous rates.

"Should the hotel men and others individually or collectively be successful in avoiding the payment of these fees, but a brief period would pass before they would find it impossible to charge the rather excessive covert fees, and thus it seems to us that any action such as we understand your editorial recommends would in fact 'Kill the Goose that Laid the Golden Egg,' but it would be the hotel men's goose whose sad demise would be thus accomplished, and not the fowl of the author and composer.

"We are confident that your sense of justice will accord to our refutation of the statement contained at the beginning of your editorial the same importance as was given it, and we take pleasure in advising further that our records and our office are open to your inspection at any time, and we would be happy to give you any further information on this subject which you may care to have.

"Yours very truly,

"American Society of Composers,
Authors and Publishers,

"By J. C. ROSENTHAL,
General Manager."

JOCKERS HAS NOM DE PLUME

The name "Al Trebla" on the title page of "Jimmy I Love You," published by Waterson, Berlin & Snyder, proved to be a new one to the staff until it was learned that it was the nom de plume of Al Jockers, who wrote the song with Frank Capie. "Trebla" was derived from Mr. Jockers' first name, Albert, being spelled backward. Needless to say, Al, and his orchestra are featuring the number nightly at the Woodmansten Inn where he is playing a Summer engagement.

MILLS GETS "LONA"

Jack Mills, Inc., has taken over the Hawaiian fox-trot number entitled "Lona" written by two Philadelphia song writers, Lou Herschet and Joe Burke.

Mr. Harris will not write any new songs for release in the near future, and is spending most of his time writing motion picture scenarios which he believes is more lucrative just now than popular songs.

MCKINLEY RELEASES WALTZ

A new waltz ballad has been released by the McKinley Music Publishing Company, which bids fair to pass all other ballads in the firm's catalogues. The song entitled, "When You Long for a Pal Who Would Care," by E. Clinton Keithley and Jeannette Duryea, tells a story of unusual heart appeal, and to an excellent dance tune.

J. H. REMICK IN NEW YORK

Jerome H. Remick, president of Jerome H. Remick & Company, spent several days in New York last week conferring on the Remick Summer campaign, and attending to other matters also. He returned to Detroit on Saturday.

FOX GETS NEW SOUSA MARCH

Sam Fox, the Cleveland publisher, will issue the new John Philip Sousa march, "The Gallant Seventh." The number is dedicated to the Seventh Regiment of N. Y.

JOIN AUTHORS' SOCIETY

The Van Alstyne & Curtis Music Publishing Company of 1658 Broadway, joined the American Society of Composers, Authors and Publishers last week.

LANDAU WITH WATERSON

Jack Landau, formerly with Irving Berlin, Inc., is now connected in the professional department of Waterson, Berlin & Snyder.

COPYRIGHT COMMITTEE FORMING

E. C. Mills, chairman of the executive board of the Music Publishers Protective Association, who is organizing an interlocking copyright committee for the purpose of having an active interest taken in all copyright propositions, has asked members of several different organizations interested in such matters to sit in on the committee.

A representative from the following and other organization met Wednesday of this week at the rooms of the M. P. P. A. to discuss the new plan as outlined by Mr. Mills: Society of American Dramatists and Composers, American Academy of Arts and Letters, Authors' League of American National Association of Book Publishers, the American Society of Authors, Composers and Publishers, and other similar organizations.

ADDITIONS TO SNYDER STAFF

Joe Griffith, formerly of Bernice LaBarr & Beaux, is now connected with the Jack Snyder Music Publishing Co., also Charles Reed, formerly with Remick. Andy Boyle, after a severe fit of illness, is again with the firm. Joe O'Toole is also with the Jack Snyder firm and is taking charge of the Newark concerts for the coming Summer. They all predict the new song just released entitled "Meet Me Next Sunday, I'll Wait for You" will be a big hit.

TRIANGLE GETS HARRISON SONG

The Triangle Music Publishing Company have taken over from the Harrison Music Company a fox-trot novelty entitled, "Sweet Creola Mine," by Dave Ringle and Joe Tener, which they are releasing at once. The published catalogue of the Harrison firm was taken over by a publisher at the time the business was discontinued, but the above mentioned song has been in manuscript form until taken over by the Triangle company.

SCHWARTZ COMPANY MOVES

The Ben Schwartz Music Company has moved from its offices in the Hilton Building at 48th street and Broadway to No. 112 West 44th street, where a firm affiliated with the music company is also located.

BURLESQUE

NEW CIRCUIT IS GETTING UNDER WAY

TWENTY HOUSES READY

A new burlesque circuit is in process of formation with Dave Krauss as the leading spirit. Krauss is now looking for offices which will be somewhere in the vicinity of Broadway and 50th street and will be opened within the next week or two.

Krauss has called a meeting of the circuit for this week, when officers will be elected and a general outline of the circuit discussed. Krauss has lined up about twenty houses which will be on the circuit. He will have two houses in New York, two in Brooklyn, two in Philadelphia and one in Boston and maybe two. One house will be located in each of the following cities, Hoboken, Newark, Baltimore and Washington. He also has eight more weeks which he is not at present ready to announce.

The policy will be different to that of the Burlesque Booking Circuit, as the entire company will travel, including the chorus from house to house. There will be eight principals and sixteen chorus girls, with each show. The franchise holder must operate and manage his own show.

There will be a booking office connected with the general office, where all principals will be booked through, in this manner the office will know the salary of every principal. There will be a press department and an advertising department, also a censor committee of four men, which will look over every show each week. The members of the censor committee will have to know how to stage numbers, so in case a number is to be changed he can call a rehearsal and put a number on.

It is Krauss' idea to take care of all the former show owners on the American Circuit, who are not on any other circuit after they are all fixed, franchises will be given to others. The house owners will have a voice in the governing of the circuit, as several will be officers in the new company.

From what could be learned the latter part of last week, it looks as though Krauss will be the general manager of the Mutual Booking Association. It was also announced that anyone operating a franchise on the Columbia or any other circuit, would not be permitted to have a franchise on the new circuit.

WATSON BUILDING STARTS

PATERSON, N. J., May 26.—Billy Watson signed contracts today with the Katz Construction Company, of Passaic, for his new building at the corner of Broadway and Church Street this city. Ground will be broken on Monday and the building will be completed by Nov. 1st. The building will contain twenty stores and twenty-six offices, with all the latest improvements. It will cost \$275,000 and will reap an income of over \$70,000 a year. It is around the corner from the proposed new million dollar hotel to be erected by the Robert Treat Hotel Company of Newark.

MINSKY STOCK CLOSES

Stock burlesque closed at Minsky Brothers' National Winter Garden last Saturday night for the season. The house remains closed this week and will open Saturday, June 3d, with a colored show "Strut Miss Lizzy" featuring Cramer and Leyton and a Creole ballet. This show will be produced by the Creole Producing Company. The Minskys will re-open the house in August with stock burlesque.

HOWARD THEATRE CLOSING

BOSTON, Mass., May 29.—The Howard Theatre this city will close its stock season on Saturday. The annual benefit for the attaches of the house will be given on Monday, June 5. A "tab" will be formed of some of the principals in the show as well as the chorus girls, that will open at the Bowdoin Square Theatre on Monday the 5th. It will play there for two weeks or more.

TWO CIRCUIT HOUSES OPEN

The only circuit houses now open are Hurtig & Seamon's in New York, with "Cuddle Up," and the Gayety, Boston, with "The Follies of the Day." Waldron's Casino and the Howard, Boston, are still open, playing stock. The Olympic, New York, with stock. The Gayety, Philadelphia; Avenue, Detroit, and Haymarket, Chicago, playing stock.

JOE WILTON SIGNS

ATLANTIC CITY, N. J., May 29.—Joe Wilton has signed for next season as light comedian with Jos. M. Gaites, for one of his productions. The contract calls for three years. Wilton had the "Hurley Burley" show on the American Circuit this season. He is rated as one of the best light comedians and straight men in burlesque.

CLARK ACT OPENS

Fred. Clark opened his new girl act Monday at Keeney's, Newark, called "Say It With Girls." Flossie Everett is featured. Others in the cast are Bob Startzman, Harry S. LaVan and Raymond Paine. This is the second act Clark has staged and has under his management, that he has put out recently.

JERMON HAS THREE

John G. Jermon will be interested in three shows on the Columbia Circuit next season. The "Golden Crooks," which will be re-named the "Flashlights," and the "Sporting Widows," which will be called the "Bon Tons." The "Kelly" franchise of last season he will be interested in with Fred. Clark.

RAMSAY ON LOEW TIME

Evelyn Ramsay, of the team of Purcella and Ramsay last season, with "Jingle Jingle," on the Columbia Circuit, and now playing the Loew Time around New York, will be operated on for appendicitis the latter part of July, at her home in Derby, Conn. The team is booked to July 17.

WATSON WORKING SINCE '85

Billy Watson, famous today as the "Beef Trust King" in burlesque, appeared at the Apollo Theatre in Troy, N. Y., June 1, 1885, in a singing, dancing and talking act. The "Unit also presented Brown's Tribulations," in which Watson played Mr. Brown, on the same bill.

AL WHITE IN ELLENVILLE

ELLENVILLE, N. Y., May 29.—Al White is playing the piano at the Wayside Hotel this place. He is booked for the Summer. In the Fall he resumes his vaudeville tour, doing a double act with Miss S. Parkins.

ACTS IN HOPKINSON

The Hopkinson Theatre, which has been playing stock burlesque the past eight weeks, has discontinued that policy and started with vaudeville and pictures Monday of this week.

SIMMONS SIGNS WITH HILL

Danny Simmons has been signed to go with Gus Hill's "Bringing Up Father" Company number one. He will be featured. Simmons is now at his home in Canada fishing.

NEW FRANCHISE HOLDERS ON COLUMBIA

JOE MAXWELL GETS ONE

New franchise holders on the Columbia Circuit were announced on Monday at the headquarters of the Columbia Amusement Co. The first was Joe Maxwell, who will produce "Joe Maxwell's Varieties of 1922."

Maxwell for years produced vaudeville acts that appeared on all the big vaudeville circuits and personally headed several standard acts as well.

His franchise was granted by General Manager Sam A. Scribner. Last season Maxwell was connected with Shubert vaudeville and for a time was manager of the Apollo Theatre, Chicago. During his management this house was one of, if not the biggest, money makers on the Shubert Circuit.

He has been connected with almost every branch of the theatrical business and plans to put out one of the best shows even seen on the Columbia Circuit. Several well known acts have already been engaged for the show. The Maxwell franchise is a Columbia Amusement Co. one.

Maurice Cain and Danny Davenport will have the Peter S. Clark Estate franchise. This, for the past two seasons, was operated by Arthur Pearson under the title of "Bits o' Broadway."

Cain is an old time showman and has for years been connected with burlesque. For the past few years he has been general manager and press representative for Hurtig & Seamon.

Davenport is a vaudeville booking agent.

These two franchises have two more years to run and should the shows prove successful they will without doubt be renewed. New routes are being arranged for the circuit with several changes from last season. There will be thirty-eight weeks, with two of them lay offs. The routes have not been given out and are not completed as yet but will doubtless be announced after the annual meeting in June.

Syracuse, it was learned, will not be on the circuit. Utica has not been decided upon although it is a matter of record that it was a winner last season and will doubtless remain on the circuit.

Scranton, as announced in last week's CLIPPER, will be on the circuit, as will the Penn circuit, a week of thriving one nighters in Pennsylvania, including Allentown, Reading and others not announced.

New Haven and Bridgeport, it is said, will play a split week next season. New Haven was a full week last season and Bridgeport a three-day stand.

Worcester may play Columbia shows, but it has not as yet been decided. The town, it is believed, will make a good three-day stand to split with Waterbury.

There will be new houses in other cities that the shows will play.

According to present arrangements the official opening of the circuit will be on Monday, August 21.

OLYMPIC BUSINESS GOOD

The business at the Olympic, New York, last week was better than the previous week, with a new cast headed by Frank Hunter this week, Dave Krauss expects to run ahead of last week's business.

NEW VAUDEVILLE ACT

After their engagement of two weeks at the Olympic, in stock, Frank Hunter and Chas. Wesson will open in vaudeville in a double blackface act.

BETTY BURROUGHS SIGNS

Betty Burroughs signed a contract with Jimmy Cooper for his Columbia Circuit next season. Miss Burroughs has been with Cooper's show this season and closed at Hurtig & Seamon's Saturday night. She will leave for her home in Boston this week.

TREASURER IN CABARET

LONG BRANCH, N. J., May 27.—Paul De Savine, treasurer of the Empire Theatre, Hoboken, is singing in the cabaret at Max Wolf's West End Hotel, here. Wolf formerly had the Rathskeller Hotel on Fourteenth street, New York.

MACK OPENS SUMMER HOME

J. Herbert Mack, president of the Columbia Amusement Company, has opened his Summer home on the Shrewsbury River and spends several days each week there, fishing and cruising on his big private yacht.

MURPHY & HARPER IN ACT

Frank "Rags" Murphy and Fred Harper, who closed with Jimmy Cooper's "Beauty Revue" at Hurtig & Seamon's last Saturday night, will open this week in vaudeville. Al Grossman is booking the act.

WEBER ON VACATION

Ike Weber, booking agent, with offices in the Columbia Theatre, is enjoying a vacation in the mountains of Pennsylvania. He has been away two weeks and will remain away for a few weeks more.

WATSON AT BELMAR

PATERSON, N. J., May 29.—Billy Watson and his family will leave here Friday for their summer home at Belmar, by the sea. Watson's summer home is but one block from the ocean.

OPEN ON POLI TIME

Ernie Mack, Joe Forte, Marcia Compton and Aline Rogers will open on the Poli Time next week in a girl act for Nat. C. Haines. There will be sixteen people in the act.

HARRIS ON KEITH TIME

Art Harris is playing the Southern Keith Time. He has in his act with him Al. Harrison, Dolly Winslow and Kathryn Clare. They played Richmond and Norfolk last week.

LEW TALBOT MARRIES

Lew Talbot, who has the "Wine, Woman and Song" show, and Vi Penny were married the week before last in Paterson when the show was playing the Lyceum in that city.

COLUMBIA THEATRE CLOSES

The Columbia Theatre, New York, closed its season last Saturday night, after a week's run of "Tit for Tat." The show also closed for the season.

POWERS IS RITZ MANAGER

Jim Powers is now managing the Ritz Theatre, Jersey City. Ramsey and Purcella and the Three Bernard Girls played there recently.

BEDINI SIGNS TWO

The only people Jean Bedini has signed so far for his Columbia Circuit show for next season are George Synder and Jane May.

THREE SYNCOPATORS SIGN

Harry Hastings has signed the Three Syncopators, for his show on the Columbia Circuit next season.

DAN COLEMAN SIGNS

Dan Coleman has signed with Dave Marion for one of his Columbia Circuit shows next season.

DRAMATIC and MUSICAL

"ABIE'S IRISH ROSE" BIG LAUGHING SHOW AT THE FULTON

"ABIE'S IRISH ROSE," a comedy in three acts by Anne Nichols, presented at the Fulton Theatre on Tuesday evening, May 23, 1922.

CAST

Mrs. Isaac Cohen.....Mathilde Cottrelly
Isaac Cohen.....Bernard Gorcey
Dr. Jacob Samuels.....Howard Lang
Solomon Levy.....Alfred Weisman
Abraham Levy (his son).....Robt. Williams
Rosemary.....Marie Carroll
Patrick Murphy.....John Cope
Father Whalen.....Harry Bradley
Flower Girl.....Dorothy Grau

The Irish and the Jew—these have only to be mentioned in the same breath to assure the listener that a funny story is about to break forth.

For years and years the monologists and comedians of vaudeville and burlesque have used the two to make their audience laugh, and most of the time successfully. Playwrights have also tried to write full-length comedies around the same subjects, but rarely have they been successful. During the past season two plays based on almost the same material as Anne Nichols used in "Abie's Irish Rose," have failed to meet with popular approval. Miss Nichols, however, seems to have struck the correct pitch. Every Irishman and every Jew will like this play, and there are enough of both in New York, according to the figures of the last census, to keep the Fulton Theatre comfortably filled for some time to come.

In her new play, which is already meeting with success in San Francisco and Los Angeles, Miss Nichols has married an Irish girl to a Jewish youth and let them fight it out alone for awhile. In the name of comedy, however, she steps in before the finish and tries her own hand at guiding their destinies. All the playgoer wants to know is the amount of interest and humor in "Abie's Irish Rose," and is not very much concerned with the logic of the situations. There is plenty of interest in it and enough laughs to keep the unfriendly person going strong until the orchestra plays the exit march.

Rosemary Murphy and Abie Levy met in France while both were doing war duty, and fell in love. They got married—by a Methodist preacher. Rosemary is an ardent Catholic and Abie stands firmly by the religion of his father, Solomon Levy, of the Bronx. Abie brings his sweet little wife, played by Marie Carroll, than whom there is no sweeter, to the flat of his father, but neglects to mention the fact that she is not a Jewess. Father Levy is perfectly satisfied until he meets his new daughter-in-law's parents and then everything goes to smash. Abie and Rosemary are forced to make their home by themselves. Ten months later they are discovered in their own little flat. It is Christmas Eve, and Abie is decorating the Christmas tree, a ham is baking in the oven and Rosemary is attending the newly arrived babies, twins. Enters Rosemary's father, played by John Cope. Abie's, played by Alfred Weisman, and others, all bringing presents for the children. Enter a Catholic priest and a rabbi and the young Levys are married over again—twice.

Mathilde Cottrelly is most acceptable in the role of an elderly Jewish woman. The hit of the play is Bernard Gorcey, as Isaac Cohen, who is a comedian of the first water. He shines out like a beacon on a stormy night.

"GOODNESS SAKE" FOR CHICAGO

Plans are now under way to send the musical comedy, "For Goodness Sake," into Chicago for a summer engagement. A. A. Arons, producers of the show, stated that the show would go to Chicago, with the original company.

"SALOME" WITH THELMA HARVEY IS WEAK REVIVAL

"Salome," billed as a revival of Oscar Wilde's play, is a weird and peculiar production. A number of changes have been made in the piece since originally produced here, and these can scarcely be said to have improved the much discussed and condemned play.

The revival appears to be based more upon the famous "dance of the seven veils,"

"SALOME," by Oscar Wilde, a revival presented by the Players Forum at the Klaw Theatre, on Monday evening, May 22, 1922.

CAST

Narraboth.....Paul Doucet
Damasco.....Harold West
Tigellinus.....Horace Milleron
Naaman.....Lyman Grant
Salome.....Thelma Harvey
Tamoura.....Lilas Foret
Johanaan.....Noel Leslie
Herod Antipas.....Fred Eric
Herodias.....Alma Kruger
Manassa.....T. Morse Koupal

than anything else, and a former cabaret dancer is the seven veil feature.

Thelma Harvey is her name, and she is the featured actress or rather dance in the play. She is best known along Broadway as a Hawaiian dancer, and has appeared in cabarets. On one occasion when summoned to court in connection with her dance she declared that she had studied the number for five years and could see nothing wrong about it.

She is not much of an actress, as her enunciation is poor and she stumbled over her lines on several occasions on the opening night.

But in so far as her dancing is concerned, those that like her particular style will doubtless declare that she is great.

The absurdities of the production are so numerous that it is useless to mention them all. The Hawaiian music played for the dance and the high heeled slippers that Miss Harvey dances in, are two of them. The play outside of the dance, must be passed over lightly, although the work of some of the actors in it is worthy of mention. Credit must be given to Alma Kruger, Fred Eric, and Noel Leslie, for their performances.

The real reason for the dance standing out so strongly in the piece is doubtless the desire on the part of the producers to make it do so. It may even be strong enough to carry the production along a ways but it looks doubtful.

FILM STARS FOR DRAMA

Sessue Hayakawa, the Japanese picture star, will be featured this year by the Shuberts and Walter Jordan in a new play being specially written for him by Fred De Gresac. He was in New York last week conferring with Lee Shubert and Jordan and left for California on Thursday. He will return to New York in September. Hayakawa is a graduate of the University of Chicago, and has appeared on the stage on tour in the Walker Whiteside role in "The Typhoon."

ARCHIE SELWYN SAILS

Archie Selwyn sailed for Berlin last Saturday to look over a new piece the Selwyns are to produce, entitled "The Mysterious Affair." The piece is by Carl Meinhard and Rudolf Bernhauer. The Selwyns plan to produce the piece early in September.

SELWYNS TO DO "HARLEQUIN"

"Harlequin" will be produced in America next season by the Selwyns. The play, which is by Maurice Magre, has just closed after a long run in Paris. Louis N. Parker has made the English adaptation.

"MAKERS OF LIGHT" MORBID PLAY AT THE NEIGHBORHOOD

"MAKERS OF LIGHT," a drama in four acts by Frederick Lansing Day, presented at the Neighborhood Playhouse on May 25, 1922.

CAST

Mrs. Nellis.....Eva Condon
Willis Button.....Junius Mathews
Agnes Chatley.....Esther Mitchell
David Nellis.....Ian Maclaren
Sally Morton.....Adrienne Morrison
James Grupton, Sr.....Herbert Ashton
Jimmy Grupton.....Albert Carroll
John McCleary.....Frederick Lloyd
Joseph Prime.....John Francis Roche

This play, a product of the famous Harvard English '47, is unlike any of the others which have come from there and have been produced in New York. It deals with a morbid topic which leaves a feeling of revulsion with the spectator. The play is, nevertheless, well written and dramatically excellent. The cast, headed by Adrienne Morrison and Ian Maclaren, is well chosen for the most part and does full justice to the author, providing some clearcut delineations of some exceedingly difficult characters.

Miss Morrison, is capital in the part of a twenty-nine year old schoolmistress in a New England village who is the victim of a frantic desire to grasp some love out of her life. A seventeen-year old student, played by Albert Carroll, commits suicide because he is to become the father of her child. Ian Maclaren plays the part of the superintendent of the school and, of course, plays it well.

The settings used are of two rooms in the schoolhouse and one of the principal's sitting room at his home. For comedy relief a schoolroom scene is used effectively.

WANTS SERIOUS PLAYS SPARED

The Joint Committee Opposed to Censorship of the Theatre for the guidance of the voluntary jury which will hear all complaints against stage productions when the coming season opens in August, and at a meeting held last week, drew a wide distinction between the serious play, dealing with a delicate subject in a frank manner and a frivolous play made suggestive for commercial purposes. The meeting was held at the American Dramatists Society, No. 148 West 45th street, and it was decided to draw up a statement containing this distinction for the enlightenment of the prospective jurors. The decision was reached after the committee had conferred with Arthur Hopkins concerning the question recently raised as to the morality of his production, "The Hairy Ape." It was unanimously stated that it would be wrong to condemn and shelve a play of this type. Eric Schuler, secretary of the Authors League of America, Inc., said:

"The statement which is to be prepared for the voluntary jurors will set forth that the artistic value and the social value of all plays in question must be considered, otherwise the purpose of the voluntary system will be defeated."

Herbert Ashton, Frederick Lloyd and John Francis Riche handle the roles of the three members of the school board very creditably.

WARNS CHORUS EQUITY MEMBERS

The Chorus Equity Association is warning its members that contracts signed now for fall productions cannot be disregarded in favor of another engagement. If a run of the play contract is signed, says the weekly report, the chorus girl must play with the company as long as it runs up until June, 1923. If the other form of contract in use is signed, two weeks' notice must be given after the production opens in order to get out of the engagement.

"THE AWFUL TRUTH" PRODUCED ON COAST SCORES BIG HIT

"The Awful Truth," characterized as one of the most conspicuous comedy successes ever produced in Frisco opened at the Columbia Theatre with Ruth Chatterton in the leading feminine role, and Henry Miller as the producer. The play met with great approval, and its success may be attributed to its merits purely and nothing else. Neither the play, acting or staging of it can be criticised for it is quite faultless.

The comedy contains considerable satire and in addition to being highly entertaining has a subtle lesson on the chivalry of men.

"THE AWFUL TRUTH," a comedy in three acts, by Arthur Richman. Produced at the Columbia Theatre, San Francisco, Monday evening, May 15.

CAST

Eustace Trent.....Goeffrey Carr
Dan Lessen.....Paul Harvey
Jason.....Elmer Brown
Lucy Warriner.....Ruth Chatterton
Josephine Trent.....Cora Witherspoon
Mrs. Leeson.....Louise Mackintosh
Norman Satterly.....Bruce McRae
Celeste.....Annette Westbay
Rufus Kennedy.....Bert Leigh

While the satire end of it may be said to be overworked to some extent, this is not as bad as a slight let up in the action of the play while the author draws a few analogies showing the brutality of men toward women which is generally subconscious.

Miss Chatterton has an ideal role as Lucy Warner a New York divorcee, with a breath of scandal more or less true hanging over her head. This divorcee is engaged to one man, and the other man her former husband, is called upon to disprove a certain unfavorable rumor that is going around town, and which her intended husband wants blotted out before he goes through with the marriage. This starts the plot off and the complications that arise and the wisdom that goes with it provides many laughs.

Paul Harvey has the masculine role that shines, and does excellent work as Donile Leeson, Oklahoma, mining man. His broad portrayal of a blunt Westerner is wonderfully done.

Bruce McRae as the ex-husband, as the other end of the triangle completes a trio of clever artists and they make the dialogue fairly sparkle, for it teems with pathos, humor, sarcasm and what not. Richman has made distinct types of his characters and tells the story of how men are almost willing to believe anything about the woman they profess to love.

"RED PEPPER" OPENS

The Shuberts will make every effort to put the McIntyre & Heath show, "Red Pepper" over for a hit here this summer, as they will have but few other attractions running in New York during the warm months. "Red Pepper" opened at the Shubert Theatre on Monday night. It was played on tour since the winter, staying in Boston alone for over two months. The only other shows the Shuberts have which look good for a summer run at a profit are "Make It Snappy" and "Blossom Time." This is McIntyre & Heath's first appearance in New York in three years.

ROYCE SHOW FOR FULTON

Edward Royce is to become a manager-producer and his first production will be a new musical version of "The Marriage of Kitty," which he will open at the Fulton Theatre in a few weeks.

SUNDAY CONCERTS OUT

The Keith Sunday afternoon and evening concerts at the New Amsterdam Theatre, have been discontinued for the summer.

B. F. KEITH VAUD. EX.

NEW YORK CITY

Palace—Wm. & Joe Mandel—Bushman & Bayne—Vokes & Don—Harry Fox—Dolly Kay—Creole Fashion Plate.

Riverside—Valda & Co.—Four Readings—Eddie Ross—Peggy Wood & Co.—Moody & Duncan—Elsa Ryan Co.

Royal—Alleen Stanley—The Le Grobs—Samson & Delilah—Howard & Clark—Harry J. Conley & Co.—Jack Inglis.

Broadway—Foley & Latour—Howard & Sadler—Seed & Austin—Loney Haskell.

51st Street Theatre—Val & Ernie Stanton—Davis & Darnell—Billie Sharp's Revue—Arnaut Bros.—Val Harris & Co.—Mr. & Mrs. Gordon Wilde.

Coliseum (First Half)—Alice Huntington—Wells, Virginia & West—Bob Hall—Seven Bricks. (Second Half)—Willie Ralls—The Gellis—Pressler & Klais.

Fordham (First Half)—Willie Ralls—Ann Grey—Pressler & Klais—Franklyn & Charles. (Second Half)—James C. Morton—Wells, Virginia & West—Joe Browning.

Franklin (First Half)—Venita Gould—Bevan & Flint. (Second Half)—Toto Hammer—Jean Granes—Bob Hall—Seven Bricks.

Hamilton (First Half)—James C. Morton—Furman & Nash. (Second Half)—Williams & Taylor—Beaumont Sisters—Bevan & Flint—Herschel Henlere.

Jefferson (First Half)—Toto Hammer—The Gellis—Billy Arlington & Co.—Herschel Henlere. (Second Half)—Ruth Royce—Billy Glasen.

Regent (First Half)—Williams & Taylor—Anderson & Burt—Billy Glasen.

BROOKLYN

Orpheum—Reck & Rector—Cleo Gascogne—Harriet Marlott & Co.—Diamond & Brennan—Bailey & Cowan—Edwin George—Kitty Doner & Co.

Bushwick—Lucas & Inez—Bernard & Garry—McWaters & Tyson—Jack Wilson Co.—Imhoff, Corene & Co.—Eddie Miller—Norton & Melotte. Flatbush—Sandy McGregor—Mel Klee—Gus Edwards' Revue.

Far Rockaway (Second Half)—Anderson & Burt—George Jessel.

BALTIMORE

Maryland—Spencer & Williams.

DETROIT

Temple—Duel de Kerekjarto—Sewell Sisters—Wallace Galvin—Mankin—McDonald Three—Al Wohlman.

PORTLAND

Keith's—Charles Semon—Huston Ray—Policaria Trio—Berrick & Hart—Crane, May & Crane—Healey & Cross.

PHILADELPHIA

Keith's—Andrieff Trio—Chic Sale—Royal Gascoigne—Vivienne Segal—Wilton Sisters—Gautier's Bricklayers.

ORPHEUM CIRCUIT

CHICAGO, ILL.

Majestic—Van & Corbett—Joe Qnon Tai & Sisters—Chabot & Tortoni—Ruby Norton—Four Ortons—Rinaldo Bros.—Miller & Capman.

State Lake—Hal Skelly—Patricia—Show Off—Seino—Gordon & Ford—McCormack & Wallace—Raymond & Schram—Worden Bros.

KANSAS CITY

Main St.—Willa & Harold Brown—Sandy Shaw—Harry Kahne—Modern Cocktail—Montgomery & Allen—The Duttons.

LOS ANGELES

Orpheum—Dave Schooler—Marga Waldron—Mason & Shaw—Hall & Dexter—Minstrel Monarchs—Emerson & Baldwin—Chas. Olcott & Mary Ann—Bert & Florence Mayo.

Hill St.—Marie & Ann Clark—Roberts & Clark—Jimmy Lucas—Wright Dancers—Fenton & Fields—Harry La Vall & Sisters—The Duttons.

MINNEAPOLIS

Hennepin—Berk & Sawm—Haley Sisters—Princeton & Watson—Peggy Parker & Co.—Reed & Tucker.

MILWAUKEE

Palace—Oliver & Olt—Tom Patricia—Espe & Dutton—Lois Bennett.

SAN FRANCISCO

Orpheum—Singer's Midgets—Edith Clifford—Yost & Clody—Brown Sisters—Ned Norworth—Wellington Cross—Paul Decker.

Golden Gate—Norton & Nicholson—Joe Bennett—Four Camerons—Luster Bros.—Bronson & Baldwin—Rubin & Hall—McIntosh & Maids.

F. F. PROCTOR

Week of May 22, 1922

NEW YORK CITY

Fifth Ave. (First Half)—Frank Monroe Co.—Stanleys—Emile Lea Co.—Harry Bussey—Holmes & Levere. (Second Half)—Patty Larceny—Chas. Harrison Co.—Sinclair & Gray—Kitaro Japs—Larry Comer.

23rd St. (First Half)—Runaway Four—Bert Lahr & Mercedes—Officer Hyman—Sister Wives—Ethel Parker. (Second Half)—Billy Glasen—Cheyenne Days—Oh Henry—Leighton & Duball—Dorothy Kenton—Ferguson & Mack.

125th St. (First Half)—Taylor, Mack & Hawley—Douglas & Earle—Larry Comer—Patty Larceny—Welch & Norton—Earl Cavanaugh Co.—Goldie & Ward—Dolly Dassis Circus. (Second Half)—DeNoyer & Dance—Toto Harmon Co.—Paul & Zarrie—Warren & O'Brien.

Mt. Vernon (First Half)—Walters & Walters—Daly, Mac & Daly—Bailey & Cowan—Green & Burnett. (Second Half)—Wilton Sisters—Dooley & Sales—Officer Hyman—Lillian Foster Co.—Dolly Dassis Circus.

58th St. (First Half)—Kenny & Hollis—Skatells—Long & Cotton—Hunter, Martin & Hunter—Viola & Lee Lewis—Jack's Entertainers. (Second Half)—Quixey Four—Stevens & Towel—Burke & Burke—Pisano & Bingham—Darling Boys.

VAUDEVILLE BILLS

For Next Week

Yonkers (First Half)—Quixey Four—Lillian Foster Co.—Clarence Wilbur—Barry & Lancaster—Planoville. (Second Half)—Runaway Four—McCoy & Walton.

B. F. KEITH VAUD.

Week of May 29, 1922

NEW YORK CITY

Harlem Opera House (First Half)—Jos. L. Browning—Brown & Barrows—Gray Sisters—De Haven & Nice—Lawton. (Second Half)—Florence Brady—Hawthorne & Cook.

Henderson's (First Half)—Jack Norworth Co.—Fargo & White—Middletown & Spellmeyer—Jos. K. Watson. (Second Half)—Foxworth & Francis—Murray, Kissen Co.—Hurst & O'Donnell—Gier's Fantasy Revue.

ALBANY

(First Half)—Autumn Trio—Three Harmony Hounds—Springtime—Jim & B. Morgan—Parisian Trio. (Second Half)—B. & L. Walton—Betty Washington—Gillen & Mulcahy—Eddie Ross—Meehan's Dogs.

BINGHAMTON

(Second Half)—Philmers—Green & Latel—Daddy—Ziska—Fayden Trio—Robyn Adair Co. (Second Half)—Van Horn & Inez—Gardner, Leonard & Green—Davis Trio—Dunham & O'Malley—Casting Mellos.

BOSTON

Boston—Wilfred DuBois—Lowry & Prince—Healy & Cross—C. & M. Dunbar—Daly & Merlew.

Soollay Square—Montambo & Nap—Tip Top Four—Dewey & Rogers—Frank Gaby—Sheldon, Thomas & Babes.

Washington St.—Mallia Bart Co.—Charles F. Seamon—Walter Manthey & Girls—Sampson & Douglas—Ada Axlom.

ELMIRA

(First Half)—Davis Trio—Gardner, Leonard & Green—Robinson & Pierce—Lilletta. (Second Half)—Ziska—Green & Lafell—Fuyden Trio—Robyn Adair Co.

ELIZABETH

(First Half)—Three Kelly Girls—Goldie & Thorne—Harry Rappi—Pepper Box Revue. (Second Half)—Jos. E. Bernard Co.—Ben Smith.

HAZELTON

(First Half)—Downey & Claridge—Maude Ryan—Pierce & Ryan—Gypsy Songsters. (Second Half)—Ketch & Wilma—Taber & Green—Darville Sisters—Wilson Aubrey Trio.

HOLYOKE

Marie Dorr—Meehan & Newman—Dunham & Williams—Millicent Mower—Jean & Elsie.

(First Half)—Mankin—McGrath & Deeds—Davis & Silvernall—Burke & Durkin—Wyatt's Lads & Lassies. (Second Half)—Four Bell Hops—Melville & Rule—Cardo & Noll—Chas. Irwin—Leona Hall's Revue.

ITHACA

Philmers—Emile & Jimmie—Dady—Robinson & Pearce—Girl in the Moon.

JERSEY CITY

(First Half)—McCoy & Walton—Paul & Zarne—Armstrong & Tyson—Donna Darling Co. (Second Half)—Belles Duo—Jaback's Entertainers—Haney & Morgan—O'Neil & Flappen.

LANCASTER

(First Half)—Roger Gray Co. (Second Half)—Roger Gray Co.

LYNN

(First Half)—Herman & Shirley—Wanzer & Palmer—Bobbe & Nelson—Danny Dugan Co. (Second Half)—La Perleria Co.—McFarland & Palace—Kane & Herman—B. Morell Sextette.

(First Half)—Paul Nolan Co.—Frosini—Laughlin & West—Kane & Herman—La Perleria Trio. (Second Half)—Alla—Rogers & Donnelly—Crane, May & Crane—Wanzer & Palmer—Three Lordens.

MONTREAL

Maureen Englin—Four Readings—Dalton & Craig—Fields & Fink—Foster & Joyce—Adler & Dunbar.

NEW LONDON

(First Half)—Meehan & Newman—Tom & D. Ward—Lyons & Yosco—Four Heynoffs. (Second Half)—Hall & O'Brien—Baldwin & Blair—Clifton & De Rex—Blackstone.

NEW BRITAIN

(First Half)—Sinclair & Gray—DeLisle & Vincent—Marie Dorr—Hope Sisters. (Second Half)—Tonsfield Sisters—Millicent Mower—Dreams.

NEWARK

(First Half)—Chas. Harrison Co.—Billy Glasen—Kitaro Japs—Barbete. (Second Half)—Stanleys—Walters & Walters—Bailey & Cowan—Frank Monroe Co.—Holmes & Levere.

NORTH ADAMS

DeLisle & Vernon—Bally Hoo Trio—Lucille Rogers.

NORWICH

(First Half)—Hardy Bros.—Millicent Mower—Burke & Burke—Ferguson & Mack—Toyland Follies. (Second Half)—The Wonder Kiddies—Jean La Cross—Bessie Mack Co.—Meehan & Newman—Dixie Four.

NEW BEDFORD

Herman & Shirley—Bobbe & Nelson—Danny Dugan Co.

PITTSBURGH

Aldine & Wright—Chas. & Jean Lewis—McCarton & Marone—Winton Bros.

PASSAIC

(First Half)—Lane & Whalen—Pisano & Bingham—Gear's Fantasy Revue—Wilson & Kelly—Whirlwind Four. (Second Half)—The Rickards—DeFiore Alba Trio—Pardo & Archer—Wild & Hills—Wood's Comedy Circus.

PATERNON

(First Half)—Stevens & Towel—Choy Ling Foo—Ethel & M. Ross—Willie Smith. (Second Half)—Leonard & Hoffman—Wainwrights—Gray Revue—Skatells.

PITTSBURGH

(First Half)—Clayton Drew Players—Bob Murphy & Co.—Lightell & Coffman—D'Arville Sisters. (Second Half)—Ross & Foss—E. J. Moore—Klown Revue—Riley, Keeney & Riley—Holliday & Millette.

READING

(First Half)—Four Bell Hops—Melville & Rule—Cardo & Mill—Chas. Irwin—Leona Hall's Revue. (Second Half)—Mankin—McGrath & Deeds—Davis & Silvernall—Burke & Durkin—Wyatt's Lads & Lassies.

SHEENADOAH

Downey & Claridge—Maud Ryan—Pierce & Ryan—Gypsy Songsters.

SYMBURY

(First Half)—Loring & Lessig—Emile & Jimmie—Girl in the Moon. (Second Half)—Ray Kasar—Baker & Barnett—May Miller Co.

SCARBORO BEACH

Louis Leo—Roeder & Dean.

SYRACUSE

(First Half)—Jas. & E. Mitchell—Downey & Jarrett—Jean Boydell—Saxton & Farrell—Morrissey & Young—Adelaide Bell Co. (Second Half)—The Nollies—Follis Sisters—Newell & Most—Pearson, Newport & Pearson—The Herberts.

SARATOGA

Ruby Royce—Wilson & Kelly—Roy & Arthur.

SCHENECTADY

(First Half)—The Herberts—Ruby Royce—Gillen & Mulcahy—Bob Hall—Pearson, Newport & Pearson. (Second Half)—Jas. & E. Mitchell—Jean Bondell—Saxton & Farrell—Morrissey & Young—Adelaide Bell Co.

TROY

(First Half)—B. & L. Walton—Newell & Most—Eddie Ross—Meehan's Dogs. (Second Half)—Autumn Trio—Three Harmony Hounds—Springtime—Jim & B. Morgan—Parisian Trio.

BERT SKATELLE HAZEL

Motoring to Los Angeles, Cal.
Per Address 615 So. Rowan St., Los Angeles
Direction—LEW GOLDER

WEST HOBOKEN

(First Half)—Kennedy & Kramer—Bernard & Meyers—Princess Wahletka—Cromwells—Romas Troupe. (Second Half)—Lawton—Jason & Harrigan—Princess Wahletka—Fargo & White—Wheeler Trio.

POLI CIRCUIT

Week of May 29, 1922

BRIDGEPORT

Plaza (First Half)—Madam Gravetta Co.—Ben Moroff—Wiser & Riser—Sliding Billy Watson—Scanlon, Donno Bros. & Scanlon. (Second Half)—Kafka & Stanley—Day & Malida—Memories—Crafts & Haley—Philon & Duncan—Rising Generation.

Poli's (First Half)—Hanlon & Clifton—Dixie Four—Thank You, Dr. Chas. Murray. (Second Half)—Ulis & Lee—Benick & Hart—Donovan & Lee—Josephine Amoros Co.

HARTFORD

Capital (First Half)—Studies d'Art—H. & G. Ellsworth—Berick & Hart—Willie Solar—Johnny Singer Girls—Lester & Allen—Ye Song Shoppe. (Second Half)—Monroe Bros.—Ruth Davis—Awkward Age—Scanlon, Deno Bros. & Scanlon—Burt & Rosedale—Charlie Murray.

NEW HAVEN

Palace (First Half)—Noel, Lester Co.—Ulis & Lee—Josephine Amoros Co.—Burt & Rosedale—Donovan & Lee—Tom Brown's Melodyland. (Second Half)—Hanlon & Clifton—Ben Meroff—Lindell & Gibson—Thank You, Doctor—Lester Allen—Johnny Singer Girls.

Bijou (First Half)—Brent Hayes—Day & Malida—Hall & O'Brien—Philon & Duncan—Rising Generation. (Second Half)—Madam Gravetta Co.—Margaret Merle—Sliding Billy Watson—Moore & Davis—Joe Mack Girls.

SPRINGFIELD

Palace (First Half)—Clemens, Bolling Co.—Bobby Folsom—Memories—Carson & Willard—Max Ford's Revue. (Second Half)—Studies d'Art—McIntyre & Holcomb—Porter J. White Co.—Claude & Marion—Ye Song Shoppe.

SCRANTON

Poli's (Second Half)—Jno. & J. Olms—Prests & Prests—Archer & Belford—Lynn & Lockwood—Otta Gygi & Vadie. (Second Half)—Mack & Manns—Ruby Children—Howard & Ross—Hall & Shapiro—Fred Ardath Co.

WATERBURY

Palace (First Half)—Jean & Elsie—Lew & Paul—Edward & Allen—McIntyre & Holcomb—Awkward Age—Liddell & Gibson—Blackstone. (Second Half)—Jean & Elsie—Lew & P. Murdock—Bobbie Folsom—Overholt & Young—Willie Solar.

WORCESTER

Poli's (First Half)—Jean & Elsie—Lew & Paul—Murdock—Overholt & Young—Claude & Marion—Frank Dobson Co. (Second Half)—Noel Lester Co.—Harry & G. Ellsworth—Tom Brown's Melodyland—George Moore & M. Jayne—Clemens, Belling Co.

WILKES-BARRE

Poli's (First Half)—Mack & Manus—Ruby Children—Howard & Ross—Hall & Shapiro—Fred Ardath Co. (Second Half)—Jno. & N. Olms—Prests & Prests—Archer & Belford—Lynn & Lockwood—Otta, Gygi & M. Vadie.

W. V. M. A.

ENID, OKLA.

Criterion (First Half)—Galletti's Monkeys. (Second Half)—Elliott & Linkey—Bellectaires & Francis.

GRAND ISLAND, NEB.

Majestic—Florian Trio—De Glen & Adams—Lawrence Bros. & Thelma.

JOPLIN, MO.

Electric (First Half)—Flanagan & Stapleton—Bellectaire & Francis. (Second Half)—Fairfield Four.

KANSAS CITY, MO.

Globe (First Half)—Savoy & Capps—Jack Lee—Frank A. Ford & Co.—Bogart & Nelson. (Second Half)—Millicent D'Armond & Co.—Maye Hunt—Two Rozellas—Knapp & Cornalla.

MARSHALLTOWN, IOWA

Casino—Kimball & Goman—Charles Wiles—Claire Hanson & Boys.

NORFOLK, NEB.

New Grand (First Half)—Millicent D'Armond & Co.—Austin & Russell—Knapp & Cornalla. (Second Half)—Knight & Knave.

OMAHA, NEB.

Empress (First Half)—Florian Trio—Claire Hanson & Boys—Maye Hunt. (Second Half)—Francis & Day—Williams & Howard.

ST. LOUIS

Grand Opera—Rose Kress Duo—Mason & Rooney—Lloyd, Nevada & Co.—Gardner & Revere—Tom Davies & Co.—Carl Emmy's Pets—Tid Bits of 1922—Bill Robinson—Rubeville.

ST. JOE, MO.

Electric (First Half)—Kay & Lorene Sterling. (Second Half)—Charles Girard & Co.

TOPEKA, KAN.

Novelty (First Half)—Kimball & Goman—Charles Girard & Co.—Elliott & Linkey—Four Cheer Ups—Paul & Pauline. (Second Half)—Savoy & Capps—Jack Lee—Frank A. Ford & Co.—Bogart & Nelson.

PANTAGES CIRCUIT

Week of June 5, 1922

MINNEAPOLIS

The Dress Rehearsal—Fred Berrens—Parish & Peru—Homer Sisters—Schlicht's Marionettes.

WINNIPEG, MAN.

O'Hanlon & Zamboni—Bob Pender Troupe—Jim Thornton—Gladys Green—Coelia & Verdi.

GREAT FALLS AND HELENA

Pettit Family—Judson Cole—Mile. Rhea Co.—Britt Wood—"Love Nest."

BUTTE, ANACONDA AND MISSOULA

Lockhart & Liddle—Byron & Haig—Carl McCullough—McLellan & Carson—Billy Bouncer Circus.

SPOKANE, WASH.

Pantages Opera Co.—Emily Darrell—Rulowa Ballet—Lipinski's Dogs—Jones & Cramley.

SEATTLE, WASH.

Emile & Willy—Leo Greenwood Co.—Callahan & Bliss—Royal Revue—Telak & Dean.

VANCOUVER, B. C.

Will Morris—Nada Norraine—Robert McKim Co.—Four Byron Girls—La France & Byron—Johnny Elliott & Girls.

TACOMA, WASH.

The Pickfords—Bowman Bros.—Clinton & Capell—Whipple Huston Co.—Novelle Bros.

PORTLAND, ORE.

Buster Quinlan Co.—Eary & Eary—Seymour & Jeannette—Jack Conway Co.—Clark & Verdi—Erford's Oddities.

TRAVEL

Hori & Nagami—Beeman & Grace—Hibbit & Malle—Powell Quintet—Lulu Coates Co.

SAN FRANCISCO

Mrs. Roneyan Jansen—Walter Brower—Craig & Holdsworth—Kuma Four—Ford & Price—Chas. Rogers Co.

OAKLAND, CAL.

Mole, Jesta & Mole—Four Popularity Girls—Nelson & Madison—Everette's Monkeys—Pot Pourri Dancers—Mack & Lane.

LOS ANGELES, CAL.

Wilson & McAvoy—Cinderella Revue—Duval & Symonds—Four Everettes—Little Jim—Waldman & Freed.

SAN DIEGO, CAL.

Farrell & Hatch—Futuristic Revue—Lady Alice's Pets—Dunley & Merrill—Miller, Klint & Cuby—Moran & Wiser.

(Continued on page 25)

MADISON'S BUDGET No. 18

is the latest and greatest issue of the famous BUD

PAUL SPECHT AND HIS ORCHESTRA

THE QUICKEST VAUDEVILLE SENSATION IN THE HISTORY OF BROADWAY, HAVE AUTHORIZED US TO MAKE THIS STATEMENT:

That his orchestra is wholly under his own management and has no association, affiliation, or connection with any other individual or group of individuals; that his orchestra opens about June 5th as the main and featured attraction at HOTEL ASTOR ROOF under his own management; that his orchestra is recording for the phonographs under his own management; that he is just completing a sensationally successful vaudeville headline engagement and will soon begin another under his own management. (SIGNED)

SAMMY SMITH, Personal Manager

**1591
Broadway**

MILT HAGEN, Publicity Manager

**1591
Broadway**

PERSONNEL OF MR. SPECHT'S ORCHESTRA

Frank Guarente, cornet; Donald Lindley, cornet; Ray Stillwell, trombone; Frank Smith, saxophone; Harold Saliers, saxophone; Johnny O'Donnell, saxophone; Arthur Schutt, piano; Russell Deppe, banjo; Joe Tarto, bass; Chauncey Morehouse, drums.
A remarkable feature of this phenomenal orchestra is the fact that the average age of the group is 22 years!

VOCALION RELEASES

The Vocalion company released (14,347) "Stumbling"—"Lovable Eyes," last Monday and are probably the first to put out the latter number which is published by Jerome H. Remick & Co., and is used in the production "Make It Snappy." The release date of "Lovable Eyes," was originally set for July 1, but as the Vocalion company had already had it backed up with "Stumbling" which has been released by all the companies in advance of the date set, the disk could not be held back for a month, as "Stumbling" is in big demand right now.

CAMEO LIST FOR JUNE

The new Cameo Record list for June contains six disks for the present, all of them popular numbers with the exception of two Hawaiian waltz selections by Ferera and Franchini. The records are: 227, "Stumbling"—"On the Alamo"; 224, "Rosy Posy"—"Sing Song Man"; 225, "I'm Just Wild About Harry"—"I'll Be Glad to Get Back to My Home Town"; 223 "Little Grey Sweetheart"; "Pick Me Up and Lay Me Down in Dear Old Dixieland"; 226 "Idle Thoughts"—"Idola"; 228 "Kakihau Waltz"; "Kilima Waltz."

MILLER SIGNS FOR TWO YEARS

Ray Miller and his Black and White Melody Boys signed a two year contract with the Columbia Graphophone Company for whom they will record exclusively during that time.

The latest recording for the Columbia by the Miller Orchestra include "Deedle Dum," and "I'm Wild About Harry." "Stumbling" which was released recently as a special is considered one of Miller's best records and has been the Columbia best seller since it has been on the market.

EQUITY RECORDS ON SALE

The All Star Equity Record made by the Aeolian Company, the royalties on which are to be given to Equity, is now on sale throughout the country at all Vocalion Record dealers. The record was made by Raymond Hitchcock, DeWolf Hopper, Florence Reed, Joseph Cawthorn, Richard Barthelmess, Joseph Santley, Ivy Sawyer, Louise Groody, Oscar Shaw, Lillian Lorraine, Douglas Stevenson, Olga Cook and Bertram Peacock.

SULLIVAN COVERS NEW YORK

Tim Sullivan of Pittsburgh, known throughout the trade as "Sully," is now covering the New York territory for the Q. R. S. Roll Company sales department. He formerly had the Baltimore and surrounding territory.

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ROLLS AND RECORDS

Q. R. S. RELEASES MANY

The Q. R. S. Player Roll company's list for June is one of the largest and most complete monthly sets of releases ever put out by the firm, totaling sixty-four rolls in all.

Twenty-two of the rolls on the list are popular word numbers, and one hand played blues song. Two are under the Blue Bird Ballad series of standard selections. In the New Concert Series Rolls are twelve operatic and classical selections played by talented pianists well known in musical circles, and here and abroad. Of the foreign rolls there are twenty-seven high class selections in nine different languages ranging from Bohemian to Swedish.

BRUNSWICK SINGER SAILS

James Sheridan, tenor, who has recorded popular numbers exclusively for the Brunswick company, sailed on May 25, on the S. S. *Patria*, for Italy where he will continue his musical studies, for the opera. He has with him a letter from John McCormack to the impresario of the famous La Scala Opera at Milan, McCormack having taken an interest in the young tenor after having heard him at a concert. Before singing for the Brunswick, Sheridan was an employee of Hahn & Company, a Newark department store.

OKEH RECORD WEEK

Okeh Record week, which has just been observed throughout Minnesota by all dealers in the small towns as well as the big cities, proved a success, and resulted in greatly increased sales of Okeh records. Many novel means to advertise the week were used by the dealers. V. T. Stevens, manager of the Okeh Record department of Doerr-Andrews & Doerr, made a special display and inaugurated other promotional methods which increased their sales more than 20 per cent.

Dealers are realizing the necessity of publicity and are doing much in that time.

MEL-O-DEE RELEASES

The advance Mel-O-Dee bulletin for July, a list of twelve popular world rolls, one special ballad number, and four patriotic numbers were re-issued for the Fourth of July. The list follows: "All My Life," "Bamboo Bay," "Buzz, Mirandy," "Coo Coo," "I Wish There was a Wireless to Heaven," "Ki-Ki-Koo," "Oh! You Beautiful Baby," "Panorama Bay," "The Sneak," "Stumbling" (was in previous lists also), "Swanee Bluebird," "Sweet Indiana Home," "I'll Take You Home Again Kathleen" (special), and the re-issues, "Columbia the Gem of the Ocean," "Dixie," "Standard American Airs" (medley) and "Star Spangled Banner."

HE HEARD IT ALL RIGHT

A singing actor appearing at one of the Newark theatres on Sunday night last, sang, "When You Hear Me Calling Yoo Hoo." Herbert Parsons, back in the audience listened to the song for a while and then shouted, "I hear you now. Go out in the alley and die, you boob."

Parsons was arrested and in the police court was fined \$10.

OKEH TO EXHIBIT

The General Phonograph Corporation is planning an extensive exhibit of their products at the Music Trades Convention which opens next Monday at the Hotel Commodore. The General's exhibition will be held in Room 1005, where Okeh, Odeon and Fonotipia latest recordings will be heard.

CROMELIN WELL AGAIN

John Cromelin, general sales head for the General Phonograph Corporation, returned to his desk last Monday, after an absence of several weeks due to illness.

Almira Sessions, comedienne, has been signed by Leona Spielberger to appear in Milton Aborn's act entitled "Oh Duke."

DANCE HALL LOSES SUIT

BALTIMORE, Md., May 29.—Federal Judge Rose, sitting in the United States District Court, rendered a judgment of \$250 damages and \$100 counsel fees in favor of the American Society of Authors, Composers and Publishers, in the Society's infringement suit brought against the management of Carlin's Dance Hall.

The dance hall management were playing copyrighted music owned by members of the A. S. C. A. P. and refused to pay the owners the performing rights fee allowed them by the copyright laws. The society brought an infringement suit in behalf of its members.

It was the contention of the dance hall people that they had received the music directly from the publishers with the request that it be played, and that they were helping the publisher make the composition popular.

Judge Rose said that a music publisher sending out professional or other copies of his music was no different than the soap manufacturer who sends out a sample cake of his product, and that a request to try, or play a piece of music did not release the player from his obligations to the copyright owners under the copyright law regulations.

The dance hall managers had recently taken the place over from the Carlin resort proprietors who rented out the concession. Three other similar infringement suits are pending in connection with the playing of copyrighted music at Carlin's resort.

COLORS SHOW FOR GARDEN

"Strut Miss Lizzie," is the title of a new colored show, written by Creamer and Layton, and in which they will open Friday night at the National Winter Garden, on East Houston street. LeRoy Smith's Orchestra will be in the pit. The show is being presented by Arthur S. Lyons and Minsky Brothers.

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\$1,000 cash, balance easy payments, will buy 750 lots Suffolk County, Long Island. Can be sold for bungalows, tent sites or speculative investment. This is a real business opportunity. Property should sell like hotcakes at \$25 a lot and earn for you several thousand dollars profit. Title guaranteed.

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We have a WONDERFUL BARGAIN in a TURQUOISE BLUE VELOUR DROP, 25 by 44 feet, with an applied border and gold fringe across bottom. Originally cost \$1,650.00, will sacrifice to immediate buyer for \$750.00. Almost new. Can be seen at Roosevelt Theatre, Chicago, during week of May 28th.

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BOSTON HAS ANOTHER PARTY

Boston, May 29.—Boston, quiet, staid, uppity old Boston—is all agog over the news of a wild, wild party held here a few days back with a number of show girls from "Sally" as the chief guests which has just leaked out. This party threatens to rival another more or less well-known party, also held in Boston, and known colloquially as the Boston Tea Party. This most recent affair, according to the evidence in at present, was not run on, with, or by tea.

This much is known, at least: Geneva Mitchell, the seventeen-year-old Ziegfeld beauty, who did so much to make the pogo stick what it is today, is no longer with "Sally." She left the company on Saturday because of the notoriety the party brought her, her part being taken by Marilyn Miller's pretty little sister, Claire.

Miss Mitchell lives in a beautiful home at No. 246 Commonwealth avenue here—or, at least, she lived here up until Saturday. Since then she has left for New York and mother. She only had three floors of the house at this address, the remaining floor being occupied by one Ben Kabatchnik, an art dealer, from whom Miss Mitchell rented her home. She got along with only two maids, too, being very much interested in the spirit of economy which is sweeping the country.

It was about a week or ten days ago that the party took place. It began on one day and ended on the following one, a way parties have of doing. By the time it had ended two chorus girls were slightly damaged facially. Such things will happen. A couple of the men at the party, one of them a doctor, another a naval officer and one a nephew of Mr. Kabatchnik, were very much present at the party, and came in for their share of the un festive festivities which developed in what Harry Lauder calls the wee, sma' hours. Mr. Kabatchnik was not present, and didn't know about the party until it was all over.

Some of the girls, it is whispered, had pajamas on. Some, another whisper, didn't.

Almost immediately after the news of the party became public property, Marilyn Miller announced her engagement to Jack Pickford, movie star and brother of Mary. In view of the noisome publicity attached to the story of the party, Miss Miller deemed it a splendid time to announce the engagement.

FAMOUS PLAYERS REPORT

The report for three months ending April 1, 1922, of the Famous Players-Lasky Corporation Consolidated, shows net operating profits of \$1,210,250, after deducting all charges and reserves for Federal income and excessive profits taxes. The earnings are at the annual rate of \$19.82 on the 206,834 shares of common stock outstanding, after allowing for payment of dividends on the preferred stock.

MARILYN TO MARRY PICKFORD

Boston, Mass., May 29.—Marilyn Miller, star of "Sally," which opened recently at the Colonial Theatre, in an interview in which she discussed her engagement to Jack Pickford, movie actor, said that she chose him because she was particular.

"We are going to be very, very happy," declared Miss Miller. "Jack and I are going to be happy. It was a year ago this summer that I met Jack at Long Island. He and Frank (Frank Carter, her first husband who was killed in an auto accident) had been great friends and Frank was very fond of Olive Thomas, Jack's poor little dead wife. I'd never met Olive but I knew most of her friends and so I felt almost that I'd known her, too.

"I suppose it was our common bereavement that drew Jack and me together. From the very beginning we became wonderful friends. We both like the same things, you see—dancing, swimming, horses, golf, tennis, the theatre—all our interests are identical. A little while later Jack went out to the Coast, but he returned often to see me. Six months ago we became engaged.

"We're not going to be married for ages. He'll stay in pictures and I'll stay on the stage. We are going to have one home on Long Island and one in California. Jack wants me to go into the movies, so probably I will once. I want to try everything once but I know where I belong and that's behind the footlights."

Pickford in discussing the coming marriage, said a bond of sorrow brought them together. Frank Carter, Miss Miller's first husband, was killed in an automobile accident, while Olive Thomas, Pickford's wife, died suddenly in Paris.

Pickford said:

"Marilyn and I met in Great Neck, L. I., about one year ago. It's taken lots of patience to win her. I loved her from the very first minute, and now she says she loved me right away, too. But we are both such very busy people. So I had to woo her by letter, and I've kept it up the whole year.

"We are to be married this Summer. Then Marilyn is to go to Chicago with her play and I must hie me to Los Angeles to continue pictures."

Mr. Pickford said it was their sorrow that brought them together. Miss Miller's first husband, Frank Carter, had died and Pickford was mourning the death of his wife, Olive Thomas, who died in Paris.

A contract made with Florence Ziegfeld, Jr., stipulating that Miss Miller was not to wed during the run of the "Sally" show, will not interfere with their marriage, Mr. Pickford stated yesterday. He referred to his coming marriage to Miss Miller as being "different" from that mentioned in the contract. In conclusion, Jack Pickford said:

"And I am so proud of my girl. The folks, Mary and Ma and Doug are happy as anything about it, too."

Meehan and Richare have been signed by Leona Spielberger to appear in Milton Aborn's act entitled "Oh Henry."

NEW ACTS

FANNY BRICE

Theatre—Orpheum.

Style—"Around the World."

Time—Twenty-five Minutes.

Setting—One and Full Stage (Specials).

Miss Brice proved her value as a draw in vaudeville at this house, by playing to an almost capacity audience on her first matinee, with the advance sale doing nicely. She proved herself worthy of the billing with the material and manner in which she delivered it. Blanche Merrill is credited with writing the songs used in the act, though most of them are those which have been done in the various editions of the Ziegfeld "Follies," as well as "Midnight Frolics" during the past few years. But they are none the less welcome because of that fact, and were thoroughly enjoyed by this audience, which made her take encore after encore.

The act is billed as "Around the World" because of the fact that an easel announces the location of each number, beginning with her second. Her opener was "Second Hand Rose," and started the nicely, though there were less laughs in it than in the others used.

The second number was billed "Scotland," with a burlesque Scottish song and dance being done. New York was the scene for a serious number with a laugh finish. Miss Brice, attired in an attractive evening gown started it with a recitation telling of two women, rich and poor, and the thoughts of the poor one, who didn't know whether to marry a rich man or a poor man, having an opportunity to do either. She visualizes the future of either, in a side part of the drop, the rich on one and the poor on the other. Both turned out to be unhappy futures, with the result that the girl marries the rich and goes out with the poor.

Wyoming served for the "Yiddish Squaw" number done in the "Midnight Frolics" about two or three seasons ago. This was a scream. Ancient Greece brought forth (in full stage), the "Spring" song, with the burlesque Spring dance, also done several seasons back. Miss Brice's brother Lew has also been doing this in his vaudeville act, but hasn't taken the punch away from the number.

For encores, she rendered first seriously, "Mon Homme," in English, the number being done in full stage, and incidentally better and more effectively than we have ever seen it done. A comedy recitation served for the close, leaving them laughing. And not only they laugh here, and want more, but they will wherever she appears.

G. J. H.

PRINCE OF WALES FILMED

LONDON, May 29.—The Prince of Wales will appear as a British motion picture star when official cinematographic record of his world tour, in a serial of six two-reel episodes, will be released.

CLAY CROUCH & CO.

Theatre—American Roof.

Style—Revue.

Time—Twenty-two Minutes.

Setting—Special.

Crouch, who formerly did a single black-face act, is assisted in this offering, which is entitled "Oh, You Sheik," by three women and another man. The other man plays the "Sheik." At the opening of the act the Sheik and his favorite wife, are discovered on the stage. The man sings a number, in good voice which is followed by a dance by the Bert Sisters. Dialogue between the Sheik and his wife, which is played by Fay Tunis, follows, in which we learn that she is in love with an army lieutenant. At their exit Crouch enters in black-face attired in a sailor uniform, and goes into dialogue with one of the Bert Sisters, when the Sheik enters and finds him. The business done by Crouch and the dialogue between him and the Sheik, is full of laughs. Another number sang by the Sheik follows, after which he exits. Crouch and Miss Tunis come on and she is informed that he has a message for her from her lover. More comedy is indulged in, and another dance by the sisters follows. Crouch comes back in the costume of a Turk, and after a lot of chatter between all concerned that gets laughs he goes into a monologue that he puts over in good style, calling his company on stage for the finale of the act. His company all work well, particularly Miss Tunis and the Sisters.

S. H. M.

WELSH AND NORTON

Theatre—58th Street.

Style—Comedy talking.

Time—Fourteen minutes.

Setting—In "one."

Harry "Zoup" Welsh and Ned "Clothes" Norton are offering an act which they have entitled "Oh! Minnie." Norton opens the act with a number, which is interrupted by Welsh, who walks across the stage in a comedy make-up. They go into a routine of cross-fire dialogue, which contains several gags of old vintage, but get laughs for them. Following this they go into the "restaurant bit," which gives Welsh a chance to play on his "Zoup" and egg bit. They close with a comedy number. Welsh is a good comic, and his walk which he plays on early in the act brought an increased laugh each time he did it. Norton is a capable straight for him. He can wear clothes and knows how to humor laughs.

S. H. M.

LIMA HOUSE RE-OPENING

LIMA, O., May 29.—The Faurot Opera House, at this city, which has been closed for several seasons will reopen early in September. The house is to be remodeled and renovated during the summer months.

KITTY DONER

with ROSE and TEDDY DONER

This Week (May 29) KEITH'S 81st ST. THEATRE

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Dir. HARRY WEBER

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WITH
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AND PEP—
THE LEADER OF
NUMBER
LEADERS**

REDELSHEIMER BOOKINGS

PHILADELPHIA, Pa., May 29.—Jack Hunt, Jack Ormsby, Bob Kenyon, Billie LaVern, Frankie Niblo and Babe Almond opened at the Gayety, here today, booked by Lew Redelsheimer, of New York.

BAKER & BAKER IN ACT

Johnny Baker and Dot Barnett will open on the Poli Time the week after next at Bridgeport. They are booked next week in Pittsburgh on the Keith Time. They have four weeks on the Poli Time.

THEATER DEAL NOT YET CLOSED

As yet the deal of the Star and Gayety, Brooklyn, has not been closed. There is little doubt but what the papers will be signed during the week and the houses turned over to the Sam Raymond Theatrical Company.

GERARD WEEK \$7,722

Boston, Mass., May 29.—Barney Gerard's "Follies of the Day" did \$7,722 at the Gayety this city last week. It was the second week of the engagement.

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NOW AT

BONNIE LLOYD

SEASONS
1922
1923
1924
1925

CHAS. H.
WALDRON'S
STOCK
CASINO,
BOSTON

PUBLIC TO SEE PRIVATE PLAY

For the first time since the Theatre Guild has offered at the end of each season a private performance for their subscribers, it has been decided to open this play to the public for four additional performances. "Morn to Midnight," this season's choice, an expressionist drama by George Kaiser, called forth so many requests from subscribers to buy seats for their friends, that it seemed a pity to drop a play entailing such difficulties of production and arousing so much interest. Therefore for four performances, Monday and Tuesday nights, June 5, 6, 12, and 13, it will be given at the Garrick Theatre in the place of the present production, "He Who Gets Slapped." The rest of the week the Andreyev play will run as before. Frank Reicher, Helen Westley, Edgar Stehli, Henry Travers, and Philip Leigh have leading roles in both plays, and almost the whole of the large cast of "Morn to Midnight" figure in "He" so it is possible to run the two plays simultaneously.

JERMON SUES JACK SINGER

John G. Jermon has started suit through his attorney Leon Lasky for \$4,800 against Jack Singer. This is for money Jermon claims to have advanced Singer for the Lew Kelly Show the past season. Jermon and Singer were partners in the Kelly Show the past season and it is claimed that Jermon had to loan Singer money on several occasions during the season for this show. This was in addition to his share he put in the show.

BOOKING CIRCUIT DISCONTINUED

The Burlesque Booking Circuit has been discontinued, John G. Jermon resigned as president of the company recently. Warren B. Irons resigned several weeks ago at a meeting when he was in New York. Tom Henry also resigned at a later meeting.

When seen at his office last week, Mr. Jermon stated that the policy of the circuit was a success and the idea carried out proved a money maker for both the shows and the house. He was compelled to resign, however, on account of his duties as director of the Columbia Amusement Company, which took up so much of his time, as well as taking care of his several shows on that circuit and his real estate business, in which he has become heavily interested the past Winter, that he could not devote any time to the Burlesque Booking Circuit.

Jermon stated that the scheme that was worked out by the circuit was very successful, it saved considerable money for both the houses and the show owners.

ACTRESS LOSES HUSBAND

The police have been asked to search for Carl B. Goulding, barge deck-hand and son of an Albany printer, who disappeared last week shortly after he had married Miss Kershaw, an actress, residing in Newark, N. J., where the couple were married.

Goulding said that he was going to the barge to transact some business, when he left the bride. Later she received a letter in which Goulding wrote that he was unworthy of her and was "going to finish what she had stopped." It is believed by the police that Goulding contemplated suicide. Mrs. Goulding said that she could not understand the letter or why her husband had fled.

THREE DIRECTORS FOR OPERA CO.

CHICAGO, May 29.—Three different directors, forming a triumvirate, will guide the destinies of the Chicago Opera Company in the future, beginning with its next season, under a new plan formed last week. The triumvirate will include a musical director, a general director and a business director. Giorgio Polacco, who is now abroad, was appointed musical director last week. Polacco has been a conductor for the Chicago Opera Company for several years. The other directors are expected to be appointed shortly.

PIANIST HEIR TO \$1,000,000

Percy Grainger, pianist-composer, is the sole heir of his mother's estate and by the terms of her will comes into approximately \$1,000,000. His mother, Mrs. Rosa Annie Grainger, jumped out of a twentieth story window of the Aeolian building last April. The will was filed in White Plains last week.

In the will Mrs. Grainger set forth that "in the event of my son's death or in case we both died under such circumstances that it cannot be determined which one of us died first," she gave her musical property rights, manuscripts, compositions and copyrights and royalties that she might inherit from her son to Cyril Scott, the English composer.

CENTURY ROOF THEATRE LEASED

Comstock & Gest have leased the Century Roof Theatre for the summer and will make of it a Russian playhouse.

On Monday evening, "Chauve-Souris" will move up there from the 49th St. Theatre and offer an entirely new program. The Century Roof seats 500 people and performances will begin at 8:30 nightly, with matinees on Tuesdays and Saturdays.

RUSHING WORK ON McVICKER'S

CHICAGO, May 29.—Three shifts of men are rushing work on the new McVicker theatre here which it is hoped will be ready for opening on Labor Day.

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10 SETS OF SCENERY
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VAUDEVILLE BILLS

(Continued from page 21)

LONG BEACH, CAL.
Tom Kelly—"Country Village"—Stanley & Jaffrey—"Breezy Buddies"—Kola Jackson Co.

SALT LAKE CITY, UTAH
Joe Thomas Co.—La Pine & Emery—Carter & Cornish—Skipper, Kennedy & Rooney—"Petticoats"—Thomas' Saxotette.

OGDEN, UTAH
Henry Catalano Co.—Bernivici Bros. Co.—Magie Clifton Co.—Mason & Bailey—Southern Harmony Four—Four Danubies.

DENVER, COLO.
Julia Edwards—Skelly & Helt Revue—Foley & O'Neill—Walter Hastings—C. W. Johnson—Three Ambler Bros.

COLORADO SPRINGS AND PUEBLO
"Cupid's Closeup"—Borsini Troupe—Melody Garden—Lieut. Berry Co.—Rome & Wagner.

OMAHA, NEB.
Four Hazels—Nelson & Barry Boys—Bazel Moran—I. & I. Marlin—"Goodnight Nurse"—David Reese.

KANSAS CITY, MO.
Norman Telma—Klass & Brilliant—Pot Pourri—Bison City Four—Japanese Romance.

MEMPHIS, TENN.
Pasquall Bros.—Del Baito Japs—Three Senators—Jack Hallen Co.—King & Irwin.

CLEVELAND, OHIO
Zara Carmen Three—G. Saunders Three—Lillie J. Faulkner—Burns & Wilson—Different Revue.

DETROIT, MICH.
Miles—Emily & E. Adair—Lazar & Dale—"Current of Fun"—Langton, Smith & Day—Five Patrowars.

Regent—Spider's Web—Meredith & Snoozer—Oklahoma Four—Holland & Oden—Romantic Teacher—Ward & Gory.

TORONTO, ONT.
Wyoming Three—Green & Dunbar—Aleko—Pan American Four—Al Sweet's Huzzars—Mendozas.

HAMILTON, ONT.
Dunbar & Turner—Shaw's Dogs—Mabel Harper Co.—Swan & Swan—El Cota—Larry Reilly Co.

SCRANTON, PA.
Miles—Tybelle Sisters—Hal & Francis—Chic Supreme—Tumbling Demons—V. L. Corbin—Fulton & Burt.

WILKES-BARRE, PA.
Miles—Smith's Animals—Craig & Cato—Bensee & Baird—Lunatic Bakers—Sampsel & Leonhart—Hortman Co.

WHEELING, W. VA.
Rex—Hayden, Goodwin & R.—Dancing Humphreys—Al Fields—Dr. Pauline—Class, Manning & Class.

MARCUS LOEW CIRCUIT

NEW YORK CITY

State (First Half)—Ruge & Rose—Joe Roberts—Fox & Kelly—Cooper & Ricardo—At the Party. (Second Half)—Jack Hanley—Bunnin Sisters—Dan Downing—Kitty, Francis & Co.—Haig & Le Vere—Horlick & Sarampa Sisters.

American (First Half)—Wyoming Trio—Billy Schoen—Cossler & Beasley Twins—Pete Griffin—In 1909—Hal & La Vere. (Second Half)—Six Tip-Tops—Adams & Gerhue—Syncoated Studio—Loftus & Lynch—Una, Clayton & Co.—Walsh, Reed & Walsh—Les Silvas.

National (First Half)—Rubini & Rosa—Una, Clayton & Co.—Le Van & De Vine—Six Tip-Tops. (Second Half)—Rose Selden & Bro.—King & Rose—Jackson, Taylor Trio—The Leightons—Bobby Jarvis' Revue.

Orpheum (First Half)—Jack Hanley—Senna & Weber—Stateroom 19—Clayton & Lennie—Horlick & Sarampa Sisters. (Second Half)—Hector—Purcella & Ramsay—Le Van & De Vine—Al Raymond—Clay, Crouch & Co.

Greeley Square (First Half)—Purcella & Ramsay—Orville Stamm—Bobby Jarvis' Revue—The Leightons—Hubert Dyer & Co. (Second Half)—Elgin Bros.—Joe Roberts—Rucker & Winifred—Cooper & Ricardo—Innocent Eve.

Delancey Street (First Half)—Les Silvas—Lewis & Henderson—Cook & Vernon—Senna & Stevens—Yorke & Maybelle—Toyland Frolics. (Second Half)—Ruge & Rose—Rubini & Rosa—Jimmy Reynolds—Lorraine Sisters—Lew Hilton—Wyoming Trio.

Lincoln Square (First Half)—Foris & West—Barker & Dunn—Seymour & Yates—Lew Hilton—

Morton & Jewell Troupe. (Second Half)—Frank Mansfield—Carney & Carr—Stateroom 19—Senna & Stevens—Joe Fanton's Athletes.

Victoria (First Half)—Rose Selden & Bro.—Lind & Treat—Thos. P. Jackson & Co.—Jimmy Reynolds—Nat Nazarro, Jr. & Co. (Second Half)—Palermo's Canines—Lewis & Henderson—Senna & Weber—Billy Schoen—Nat Nazarro, Jr. & Co.

BROOKLYN

Fulton (First Half)—Cooper & Lacey—King & Rose—Schaeffer, Weymer & Carr—Fields & Goettler—Joe Fanton's Athletes. (Second Half)—Orville Stamm—Barker & Dunn—Corta, Albertson & Co.—Yorke & Maybelle in 1909.

Metropolitan (First Half)—Palermo's Canines—Corinne Arbuckle—Clay, Crouch & Co.—Walsh, Reed & Walsh—John Regay & Co. (Second Half)—The Gaudschmidts—Schaeffer, Weymer & Carr—Marie Stoddard—Cossler & Beasley Twins.

Gates (First Half)—Hector—Carney & Carr—Innocent Eve—Al Raymond—Specht's Orchestra. (Second Half)—Cooper & Lacey—O'Connor & Clifford—Fox & Kelly—Clayton & Lennie—Specht's Orchestra.

BOSTON

(First Half)—De Pace—Ray & Helen Walzer—Edna Dreon—Bernard & Scarth—Dancing Whirl—Marston & Manley. (Second Half)—Dura & Feeley—Dana & Loehr—Barry & Layton—Geo. Stanley & Sister—Bert Walton—Francis, Ross & Du Ross.

TORONTO

King Bros.—Jo-Jo—Hudson & Jones—Bryant & Stewart—Phina & Co.

PROVIDENCE

(First Half)—Dura & Feeley—Dana & Loehr—Barry & Layton—Geo. Stanley & Sister—Bert Walton—Francis, Ross & Du Ross. (Second Half)—De Pace—Roy & Helen Walzer—Edna Dreon—Bernard & Scarth—Marston & Manley—Dancing Whirl.

MONTREAL

Wilbur & Gille—Morton Bros.—Song & Scenes—Jimmy Lyons—Fred La Reine & Co.

LONDON

(First Half)—Turner Bros.—Morley & Mack. (Second Half)—Davis & Bradner—Elizabeth Salt & Co.

BUFFALO

Prevost & Goelt—Willington & Jordan—Pearl, Abbott & Co.—Arthur Deagon—Cavanaugh & Everett.

BALTIMORE

De Lyle, Don & Everett—Wilson & Kelly—Yachting.

NEWARK

Four American Aces—Bertie Kramer—Van & Carrie Avery—Trovaro—Wyatt's Lads & Lassies.

N. V. A. LIBRARY READY

The circulating library of the National Vaudeville Artists' Club, which has been in preparation for several weeks, is now ready for opening to the members of the club, several hundred books having been donated, many of them by Alice Remsen, and have been catalogued. It will be placed on the mezzanine floor of the clubhouse.

Books can be borrowed by N. V. A. members for a period of two weeks, with an optional renewal for another two weeks. Each borrower will be responsible for the condition and return of the book, the system being practically the same as used by the New York Public Library.

It is understood that the N. V. A. library will not cater to the type of reading matter classed as a rule among "the six best sellers," but will feature reading matter of real literary value, the standard authors being most acceptable. By next week arrangements will be completed for the loan of books to members who are playing on the road. An announcement of the plan, when completed, will be published in the CLIPPER.

GORDON & DELMAR

repeated the same hit as they did at the State Lake a few weeks previous. Although the act is of the higher class, this team made the audience at this house sit up and take notice. Doing only 10 minutes, they were the outstanding hit of the bill, being forced to make a getaway speech, which is unusual in this house for an act of this class type.—From *Tattle Tale*, week Jan. 23, at Rialto Theatre, Chicago.

TO BOYCOTT UNCLEAN FILMS

DES MOINES, Iowa, May 29.—All Presbyterians in the United States are called upon by the General Assembly of the Presbyterian Church, which convened here last week to refuse to patronize any theatre which permits the presentation of suggestive and unclean pictures. The 900 Commissioners of its churches voted unanimously for this resolution and passed another instructing its Board of Temperance and Moral Welfare to begin a movement which will seek to unite all the moral agencies in America in a request to Congress that legislation be adopted censoring motion pictures. Production of motion pictures should be in accordance with certain clearly-marked standards to be enforced before the picture is actually made, it is said in the statement issued.

The resolution stated that the possibilities for good or evil in motion pictures and the opportunities afforded the home, the school and the church in the matter of visualized instruction, inspiration and entertainment are beyond computation, but that they are only possibilities and not actualities.

The resolution also called upon the Theatre Owners' Association of America to keep anti-prohibition propaganda off the screen.

The statement declared that certain interests in the motion picture industry in screen presentations made light of marriage, woman's virtue, the Lord's Day, the Eighteenth Amendment and chastity, "thus spreading a moral blight across America and striking at the vitals of the nation in suggesting to the youth of the land habits and attitudes of life that tend only to ruin."

It is set forth that whenever decent citizens ask to cleanse a city of some vile picture they are confronted by a well organized opposition directed by powerful interests within the industry.

The statement said it is publicly stated in motion picture magazines that the photoplay interests "have entered politics, determined to prevent the election of candidates who will not pledge allegiance to their cause."

The Assembly voted to lend the aid of the Board of Moral Welfare, whenever possible, to the moral forces of such States and communities as are trying to secure some form of regulation of the "movies."

The Rev. Dr. Gustav A. Breigleb of Los Angeles, Cal., declared that the American people did not want movies that were impure.

"It is not a question of Hollywood or any other locality of degenerates that have appeared in the movies," said Dr. Breigleb. "It is the office receipts that count. If the Church of Jesus Christ spoke out as it should against indecent movies we would have decent movies in ten days. The only thing the movie people are afraid of is local censorship. The movies are here to stay, but we want clean movies."

Dr. Breigleb condemned the movies for picturing Protestant ministers on the screens as week-kneed, ladylike men. "Why don't those fellows take a Catholic priest or a Jewish rabbi and hold him up to ridicule?" he asked. "Because their people would not stand for it," he answered himself.

The resolutions, which the Assembly adopted with the utmost enthusiasm, called upon the moral welfare forces of America to demand of the Theatre Owners' Association of America that anti-prohibition propaganda be kept off the screen.

HUBB & WESTON TO STICK

CHICAGO, Ill., May 29.—Hubb & Weston have decided not to split and the firm will continue in business, with Al Weston and Jack Hubb equally interested in the firm. New offices have been leased at 36 W. Randolph street. Hubb will shortly leave for the East.

N. V. A. POST GETS COLORS

The first dinner of the N. V. A. Post No. 690, of the American Legion, was held in the grand ballroom of the National Vaudeville Artists' Clubhouse last week in honor of the presentation of colors to the post by E. F. Albee, who was guest of honor at the dinner. Glenn Condon served as toastmaster for the occasion and introduced the various speakers. Mr. Albee in presenting the colors to the post, spoke first of the work of the N. V. A. and of the work done by the vaudeville artists during the war, quoting figures which showed that of 3,000 entertainments given to service men here and abroad of which ninety-five per cent were offered by the vaudeville actor, that \$300,000,000 in bonds were sold in theatres, of which vaudeville artists sold \$200,000, in addition to giving other figures about the work the vaudeville act performed during the war.

Major J. O. Donovan, commander of the post, accepted the colors in a speech which will go down in the history of the club as one of the most beautiful ever heard in the grand ballroom. The colors were blessed by Father Sheridan, the Rev. Dr. Clifford and Rabbi Lichtman, of the Catholic, Protestant and Hebrew faiths. Other speakers were Francis P. Bent, representing Mayor Hylan; Capt. Reba Crawford, of the Salvation Army, who received an ovation, and Dr. Charles Thomas Baylis. James A. Sheer is the organizer of the post.

DUNEDIN, CYCLE DEMONSTRATOR

Jimmy Dunedin, who for twenty-five years did bicycle tricks in vaudeville, and more recently a vaudeville agent with offices in the Romax Building, has been appointed demonstrator for the Evans Power Cycle which is manufactured by the Cyclemotor Corporation of Rochester. The machine is a light weight motor cycle selling at a low price, and Dunedin, who is interested in the corporation, is now riding up and down Broadway, from 3 to 35 miles an hour doing some of his old stunts.

HICKEY BROS. ON PROCTOR TIME

The Hickey Brothers, who closed two weeks ago with the road company of the "Greenwich Village Follies" in Rutland, Vt., opened last Monday in vaudeville at Proctor's Palace Theatre in Newark, N. J. They had been featured in the "Follies" show. In vaudeville they are using their bits from that show for the most part.

WILLIAM FOX SAILS

William Fox and his family sailed for Europe last week on the *Aquitania*. Fox is going to England and France combining business with pleasure. He will supervise the production of "Nero," a new film, and tour the offices of the Fox corporation. He will stay abroad for an indefinite period.

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EQUITY PLAYERS GET THEATRE

The most important theatrical news of the year was disclosed last week when the Actors' Equity Association announced the formation, at a secret meeting of over forty prominent members of the Association at the Hotel Ambassador on Tuesday, of plans for a theatre to be operated and controlled by Equity and to be called Equity Players, Inc. At this, the first meeting on the subject, over \$93,000 was subscribed by those present to start what is known as a "guarantors' fund" which will finance and guarantee the financial success of the project.

The very next day after the new plan was made public, an additional \$10,000 was subscribed. On Friday, at the annual meeting held in the Hotel Astor, new subscribers raised the fund to \$117,750, with promises of much more. It is hoped to raise at least \$250,000 in all, the lay public, especially those interested in the idea, is invited to subscribe also.

During the course of the Hotel Ambassador meeting representatives of Equity succeeded in closing a deal for a year's lease of the Forty-eighth Street Theatre, which it will take possession of in the Fall.

At least five productions will be made next season by Equity Players, Inc., the final week of the season being devoted to "Festival Week," with a different classic of the drama being presented at each performance. No play will be continued at the Equity Theatre for over two months. If it is sufficiently successful, each play will be turned over to some manager on a royalty basis.

Equity's funds are in no way involved in this project. The profits of the venture will be used, after reimbursing the guarantors, for the purpose of bringing back stranded actors, for assisting in obtaining legislation for the betterment of the theatre, and to establish Equity Players firmly in this and other cities. The actors who appear in the various plays will be given one-third of the net proceeds as their share.

Among those who underwrote Equity Players, Inc., at last Tuesday's meeting were:

Lillian Albertson, George Arliss, Lionel Atwill, Constance Binney, Roland Bottomley, Vera Bloom, Marshall Birmingham, Albert Bruning, Alexandra Carlisle, Joseph Cawthorne, Lyster Chambers, Charles Cherry, Jane Cowl, Augustin Duncan, Dorothy Donnelly, Wallace Eddinger, Gilbert Emery, Katherine Emmet, William Farnum, Elsie Ferguson, Frank Gillmore, Ferdinand Gottschalk, Louise Closser Hale, Alice Fisher Harcourt, Jack Hazzard, Alfred Hickman, DeWolf Hopper, O. P. Heggie, Daisy Humphreys Harrison Hunter, Violet Heming, Doris Keane, Margaret Lawrence, Edith Wynne Matthison, Helen Mackellar, Grant Mitchell, May Naudam, Nance O'Neill, James T. Powers, Florence Reed, Grant Stewart, Henry Stephenson, Effie Shannon, Genevieve Tobin, Paul N. Turner, Brandon Tynan, John Westley, Malcolm Williams.

The director of Equity Players, Inc., who will have charge of all productions was announced as Augustin Duncan. In addition to Francis Wilson, President of the corporation, newly announced officers of the actors' theatre were: Jane Cowl, 1st vice-

president, Grant Mitchell, 2nd vice-president, Katherine Emmet, Secretary, Treasurer and Business Manager, Joseph Santley, Chairman of the subscription committee, O. P. Heggie, Chairman of the play reading committee, and an Executive Board composed of Mr. Wilson, Miss Cowl, Mr. Mitchell, Mr. Duncan, Miss Emmet, Mr. Santley, Mr. Heggie, John Emerson, Edith Wynne Matthison, Elsie Ferguson, Mrs. Shelley Hull, George Arliss, Gilbert Emery, Frank Gillmore and Paul N. Turner, Counsel to the Association. Miss Cowl will leave for Europe tomorrow where, on her tour, she will investigate the play market, as John Emerson is already doing.

Grant Mitchell, Acting President of Equity in the absence in Europe of John Emerson, said at the annual meeting on Friday:

"There are absolutely no limits to the possibilities of the Equity Players' plan and its potential ramifications throughout the country. We believe that it will be a great good for the theatre, especially in this time of slumps. There never was such an opportunity because there never before was an actors' association with the power of Equity."

"It should be understood that guarantors receive no interest or dividends. It is not an investment, but only a means of supporting what may become a very great institution. But, of course, guarantors will be repaid from the first profits of our productions which we do not believe in all human possibility can fail."

IMPROVEMENTS AT THE ARENA

A force of carpenters and steel workers are busy rushing the new canopy that will cover the Arena at Carlin's (World's Model Amusement Resort), Baltimore, Md., this season. This is a precautionary measure being taken against inclement weather but will in no way interfere with the al fresco properties that are so welcome on warm summer nights. Beautiful artistic effects have been worked out in the auditorium, changes made in the stage-apron to allow for a larger orchestra, and many new innovations have been introduced to add to the comfort of the patrons. Vincenzo Palmentola, the prominent New York decorator, has just finished installing a Royal Italian Court Yard scene where special dinners will be served to theatre parties before and after the opera. Mario, the New York maitre de hotel, will be in charge. Everything will be in readiness for the opening of the second annual summer grand opera season which will open June 5.

HELEN REEVES MARRIES

CHICAGO, Ill., May 29.—Helen J. Reeves, movie star, was married last week to Harold W. Jirka, a local attorney. Judge T. B. Loderback performed the ceremony. Only a few close friends of the couple attended the wedding. The Jirkas left immediately for the Coast where Mrs. Jirka will continue on pictures.

ORCHESTRA AT FUNERAL

An orchestra of twenty-five played at the funeral of Edward Flack on Monday.

TO TEST EDUCATIONAL VALUE

CHICAGO, May 29.—A fund of \$10,000 has been placed at the disposal of the Chicago University, in effort to determine if possible during the next year just what value the motion picture has in the education of children. Enthusiasts have made the most extravagant promises for this means of imparting information to the young, while others have classed the films as practically valueless. Dr. Frank N. Freeman of the University of Chicago will endeavor to learn where the truth lies between these extremes.

Dr. Freeman, who is professor of educational philosophy and connected with the School of Education of the University, has been granted \$10,000 by the Commonwealth Fund of New York, an endowment formed for research work in various lines. Various sums are granted upon application and after investigation discloses the worth of the object sought and are for a period of one year. At the expiration of that time a report must be made on the results attained.

"There seem to be two general problems presented for solution," said Dr. Freeman. "One is to determine what can best be taught by moving pictures and to devise means of enlarging this field, and the second is to find ways of improving the pictures themselves."

"Some of the films in use in the schools are of a purely educational character, but more of them are in the nature of literature in that they are partly entertainment. There are, of course, biological and nature study pictures that might be classed as strictly educational. There are also in this class the animated diagrams showing the circulation of the blood, nerve action, etc."

"Visual education at present is not systematized. The situation reminds of an enthusiastic friend who went to Mexico to take pictures. He shot everything in sight and then, when he got back, it took a geographer to 'cut and paste' and get an understandable 'story' out of the films."

"Motion pictures will not spread over the whole curriculum, but will be incorporated as a part of the school work. What is best to show is a matter for very much study. Some subjects, of course, lend themselves very rapidly to the film, as the hatching of a salmon and orange culture. Pictures of the various stages in these industries are, I think, readily understood by the children. 'Getting vicarious experience,' one man called it."

"Valuable results are obtained in the presentation of objects which the child never has seen. If, for instance, the child never had seen a ship or a picture of one, a film of a vessel moving over the water would convey much more meaning than oral information."

Experimental work now is going on in the University of Chicago, at the University of Illinois, and in at least two cities where there are large school systems. Pictures are being taken, shown to the pupils, and the results observed. One test is to determine whether it is possible by motion pictures to show the child the proper way to sit while writing; another will be the proper use of tools, the pictures being made in the school shops.

"Due to the lack of precise information on the film in the educational field," said Dr. Freeman, "films sometimes are much too long. Again they are too short. How much 'film' a child can 'absorb' is a matter for experiment. There is a grievous lack of system too in the matter of captions. I have seen films that were more than 60 per cent captions. Is this the best length, or should they be much shorter, or should there be no captions at all and such matter left to oral exposition after the manner of the illustrated lecture?"

"I am of the opinion that the film is not so far superior to other methods as to be substituted in a wholesale way, but that it has its definite field and is excellently adapted to certain things seems beyond doubt."

FARRAR SUIT LEADS TELLEGEN'S

Lou Tellegen, now in vaudeville, will not go to trial with his suit for separation against his wife, Geraldine Farrar, former Metropolitan Grand Opera House singer for some time, due to an order granted last week by Supreme Court Justice Wagner, which strikes the case from the general calendar.

This move will delay trial of the suit several months, possibly a year, it is said.

In the meantime Miss Farrar's suit for divorce stands, and it is believed will get to trial some time next fall. All of the legal moves in the Farrar suits so far have been shrouded in secrecy with little revealed to the public.

The following, however, is known. Mr. Tellegen sued for separation early in August, 1921, alleging cruelty. Papers were filed in Westchester county.

Mme. Farrar in November began a suit for divorce in New York county. The charges are not known. Subsequently, Tellegen's suit was moved to New York county, where Mme. Farrar answered with a denial of the cruelty charges and also made a counter claim for separation on similar allegations.

Mr. Tellegen's reply to this counter claim was a denial "on information and belief." On motion of counsel for Mme. Farrar this denial was stricken from the record by Justice Wagner as frivolous and Tellegen got twenty days in which to file an amended answer.

Justice Bijur reserved decision February 21 on Mme. Farrar's application for a commission to take testimony in San Francisco.

PLAYERS' CLUB GIVES BENEFIT

The Washington Irving Players' Club gave an entertainment for the benefit of the Russian Famine Relief Fund on Saturday afternoon and evening. Under the direction of Miss Hamilton they presented a programme of three one-act plays. Some of the performers showed marked talent and the stage direction and the settings were very good.

"The Makers of Dreams," by Oliphant Town, was presented with the following cast: Pierot, Jean Pinchak; Pierette, Josephine Schiedewits; the Manufacturer, Jeanette Pitser.

Stuart Walker's "Six Who Pass While the Lentils Boil" had Matilda Itzkowitz as the Boy, Stella Crost as the Queen, Beatrice Weisberger as the Mime, Sadie Rosenberg as the Blind Man and Ida Greenberg as the Ballad Singer.

"The Pot-Boiler" had Alice Gerstenberg, with Florence Kraus and Jeanette Roosin alternating, as the Playwright; Agnes Mahoney as the Novice, Pearl Berlin as the Financier, Beatrice Schiedewits as the Hero, Audrey Wood as the Heroine, Ceceli Jacobs as the Villain and Estelle Weisman as the Woman.

A substantial sum was realized, which will be turned over to the Russian Relief Fund.

MAKING STATUE OF "BUFFALO BILL"

Mrs. Harry Payne Whitney, society leader and sculptress, arrived in New York last week from France and will commence work immediately upon a life-size statue of William F. Cody, "Buffalo Bill," which she has been commissioned to mould by the people of Cody, Wyoming. Mrs. Whitney stated that the statue would be her "masterpiece," and will take about two years to complete.

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NEW HOUSE IN MILBROOK

POUGHKEEPSIE, N. Y., May 27.—A handsome new Greek theatre was dedicated this afternoon on the grounds of the Bennett School of Liberal and Applied Arts, at Milbrook. The inaugural production was that of Euripides's "Alcestis," with Edith Wynne Matthison, and Charles Rann Kennedy prominently cast. Although the play is not the greatest of ancient Greek tragedies, its simple and appealing qualities makes it rank in the minds of many, as one of the most popular classics.

Milbrook is some eighty miles from New York, yet it is expected that the new theatre which will play a prominent part in the future of the drama here, will also attract many from other parts of the surrounding country. The "theatre," is a small but imposing amphitheatre, which borders a half circle of green turf, in the center of which is a sacrificial altar, with simple, dignified proscenium set upon an elevated stage, also of turf, and the blue sky is overhead.

The production that opened the theatre was intelligent and possessed much beauty. Part of the cast were professional actors and other members were from the drama department of the Bennett school. Edith Wynne Matthison played Admetus and Charles Rann Kennedy played Heracles, both displaying admirable qualities. Margaret Gage had the role of Alcestis and played it with rare tender feeling. Others in the cast did very well.

The chorus, which is important, was large and unusually well trained for the beautiful effects that were attained. The play will be repeated on Monday and Tuesday.

CARNIVAL AT STARLIGHT PARK

The Film Players Club, Inc., of New York, will hold a Movie Players Carnival, at Starlight Park, from June 5th to June 10th. The object of the carnival is for a benevolent and sick fund.

Various motion picture directors and players are donating their services and motion pictures will be taken on the field daily. The organization has the entire use of the park for the duration of the carnival. The main reason for the event is so that the film actors and actresses will not have to go to outside sources in time of need. Up to the present time the organization has been calling upon the Actor's Fund and other professional societies for aid in time of need.

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FIDELITY SHOW GIVEN

The annual concert, given by the Actors' Fidelity League, at the Knickerbocker Theatre last Sunday night, was witnessed by a fair-sized audience. Many of the headliners named on the program were unable to appear but the entertainment provided kept the house open until a few minutes after midnight. Many stage waits prevailed and the orchestra strove to make up for them.

Louis Mann was the chief officer of the organization present, because of the absence of Henry Miller, who is in California, and George M. Cohan, who is in Boston. Cohan was scheduled to appear but wired his regrets. Mann explained that Margaret Anglin could not appear as she was in Greece, and that Otis Skinner could not put in an appearance as he had sailed for Europe.

The principal events of the evening were: Holbrook Blinn's powerful acting in "The Inmate of a Dungeon," and the picturesque stage presence of Gladys Hanson and Amelia Bingham as Mary Stuart and Elizabeth of England, respectively, in "The Queens." Helen Hayes was vivacious and youthful in "Everybody's Husband," a fantasy by Gilbert Cannon. Mrs. Fiske welcomed the audience, and following her speech Mme. Alma Clayburgh sang. Herbert Lloyd also appeared. "The Public Will Love It," a satire on producing methods and play doctors, closed the first half of the program.

Eileen Huban as Jeanne d'Arc, Curtis Cooksey as Hiawatha, Lenore Ulric as Salome, Mary Ryan as Edith Cavell and Howard Kyle as Jacques, gave vivid portrayals of the characters they represented as a finale.

AUDREY MUNSON TRIES SUICIDE

MEXICO CITY, N. Y., May 29.—Audrey Munson, well known artist's model and motion picture actress, attempted suicide at her home here, last Saturday night. Dr. S. B. Stone, who was called to attend Miss Munson, stated that she was found by her mother lying upon her bed, with a bottle of poison on the floor beside her. He said that Miss Munson told him she had taken four tablets of the poison.

"If they do not kill me, something else will, she is said to have told Dr. Stone. Mrs. Munson told the physician later that her daughter had been worried over money matters for some time.

"We should be worth \$2,000,000 now, but Audrey's pictures are not bringing in what they should," Dr. Stone says Mrs. Munson told him.

Dr. Stone said he did not believe Miss Munson had taken the quantity of poison she said she had and that he believed she would recover.

DUSE RETURNING TO STAGE

Eleanora Duse, Italian actress, who for the past ten or twelve years has been in retirement, is to return to the stage. W. A. Williams, representative of Harry Frazee, returned to the United States last week on *La France* and brought the news.

He spent three weeks in Italy, he said, inducing her to renounce her retirement and agree to return to America. She finally decided to come and will be seen in three plays, "Lady From the Sea," "Markwell Prague," and "The Closed Door."

HOPPER IN LIGHT OPERA

BALTIMORE, Md., May 29.—DeWolf Hopper will head the Gilbert and Sullivan Opera Company that opens at Carlin Park here, on July 3rd. Fred Bishop will manage the company which will present "The Mikado," as its opening attraction. "The Pirates of Penzance" will be the second piece. John J. Carlin, owner of the park, is an enthusiastic lover of Gilbert and Sullivan musical plays and is much interested in the coming productions.

"MIRAGE" FOR PICTURES

"The Mirage," in which Florence Reed was starred on the speaking stage, has been acquired for motion pictures. Norma Talmadge will play the role formerly portrayed by Miss Reed.

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FRITZ REINER ENGAGED

CINCINNATI, O., May 28.—Fritz Reiner, Hungarian, has been engaged to conduct the Cincinnati Symphony Orchestra next year.

Reiner fills the vacancy caused by the resignation of Eugene Ysaye.

Fritz Reiner was born at Budapest in 1888 and studied with Thomann and Koessler at the Landesmusikakademie, assisting as a repetitor at the Budapest Opera Comique in 1909. He became principal conductor of the theatre at Laibach in 1910, and in the following year at the People's Opera in Budapest.

Since 1914 Reiner has been musical director of the Saxon State Opera at Dresden. Besides conducting opera and orchestra, he has composed a string quartet and songs. He has made his home in recent years at Dresden.

JUDSON GETS PHILHARMONIC

Arthur Judson, of Philadelphia, has signed to become manager of the Philharmonic Society, for a term of three years. Mr. Judson has for several years been manager of the Philadelphia Orchestra, and will continue in that position directing the business affairs of both orchestras.

His first work with the Philharmonic will be in connection with the Stadium concerts, in which the Philharmonic will play this summer.

Mr. Judson, for years before joining the Philadelphia orchestra was in newspaper work and was connected with Musical America. He succeeds Felix F. Leifels, who was manager for many years of the Philharmonic. Mr. Leifels' resignation caused much comment in music circles. He is a musician and was for a number of years bass player in the Knickerbocker Theatre orchestra.

GOLDMAN CONCERTS OPEN JUNE 12

The Edwin Franko Goldman Band, under the direction of Edwin Franko Goldman, will start its twelve weeks' series of summer concerts on the Green at Columbia University, on Monday, June 12th. These concerts have attracted large audiences in the past, and are expected to be even more popular this summer. Besides the concerts at Columbia, there are to be additional concerts in the city parks and hospitals, and in this manner music is carried to those who would otherwise not have an opportunity of hearing it. Admission is by ticket only for the Columbia concerts, with free tickets given to those who cannot afford to subscribe.

SOLLOWAY AND SMITH IN VIENNA

ROME, May 29.—Harry Solloway, violinist, and Murray Smith, pianist, who have been appearing at the head of an American orchestra at the Excelsior Hotel here, have closed their engagement to leave for Vienna. They will appear at an American hotel there. Murray Smith, who has directed the orchestras of the Club de Mont Marte, and Palais Royal in New York, is also studying voice cultivation, being the possessor of a splendid tenor.

MUNICIPAL BAND FORMED

SCHENECTADY, N. Y., May 29.—A municipal band has been organized here, with twenty-five musicians, and rehearsals have already taken place. The object is to bring good music to this city and encourage the study of music. Concert programs only will be given.

George J. Abbot, superintendent of music in the public schools here, is director and William T. White is manager.

ORCHESTRA NEWS**DABNEY AT KNICKERBOCKER**

Gene Dabney's California orchestra, is now filling an engagement at the Knickerbocker Grill. The orchestra includes Dabney as leader and saxophone soloist, Dick Winifree, violinist, Phil. Boutelje, pianist, Con Trager, bass, Jos. Dubin, saxophone, Cal Janowitz, banjo and 'cello, and Fred Green, drums. Both Winifree and Green came east from California with Dabney.

Prior to their engagement at the Knickerbocker, Dabney's orchestra was featured for five weeks with the Dolly Sisters during their recent vaudeville engagement.

ORCHESTRAS TO PLAY BALL

The Paul Whiteman, Inc., orchestra, Romance of Rhythm, has challenged the Paul Whiteman Palais Royal Orchestra to a baseball game, which is expected to be played next Sunday at Van Cortlandt Park. Zez Confrey will pitch for the Romance of Rhythm outfit and Henry Busse will be on the mound for the Palais Royal team. The stakes are for the most formidable dinner that can be bought on Broadway. Paul Whiteman has been asked to umpire the game.

NAHAN FRANKO HELD OVER

PHILADELPHIA, May 27.—Nahan Franko, conductor and violin soloist, who, with his orchestra, is appearing at the Willow Grove Park, has been held over for another week.

He will be succeeded next week by Patrick Conway and his band.

PRYOR AT LUNA PARK

Arthur Pryor and his band opened their annual engagement at Luna Park, Coney Island, last week. Arthur Pryor, Jr., may frequently be seen wielding the baton, and in time he is expected to be an excellent band leader of his own.

A HIT WITH LEADERS

"Sweetie Please Tell Me," a novelty waltz song issued by the McDowell Publishing Co., of Providence, is scoring a hit with orchestra leaders both in this country and abroad. Requests for the number have been received from China, Burma, India and other far-off places.

STRICKLAND BACK ON BROADWAY

Charles Strickland and His American Harmony Boys returned to Broadway on May 25th, when they opened in the Bandana Room of the Paradise, formerly Reisenweber's. Vocal harmony and unusual dance tempo music are being featured by the orchestra which is well known to Broadwayites.

SHAW WITH MUNICIPAL BAND

PHILADELPHIA, May 29.—Jere Shaw, who for several years has been singing with the Municipal Band here, has been re-engaged for eleven weeks this summer. He is singing "Swanee River Moon," "Three o'Clock in the Morning," "Georgia" and "Wake Up Little Girl, You're Just Dreaming."

KRICKETT AT FREDERICK'S

Ernest Krickett's Newark Orchestra, opened their engagement at Frederick's Shore Hotel, Tottenville, Staten Island.

LIBERT QUINTETTE FORMED

NEWARK, N. J., May 29.—A new combination, known as the Libert Quintette, has been engaged to play at the Liberty Theatre, Irvington. It is headed by M. Fishman, the others being Chas. Baumslag, Burle Anderson, Chas. Oberland and M. Beerbaum.

PAUL SPECHT HEADLINING

Paul Specht's Society Serenaders are headlining this week at Loew's State, where they are playing their second return engagement. The Serenaders have been engaged to play this summer at the Hotel Astor Roof, where they will open early in June as the chief attraction.

SWERDLOW WITH PAUL WHITEMAN

Maurice E. Swerdlow, of the professional department of the Jack Mills, Inc., music house, has gone on tour with a Paul Whiteman orchestra, which is now touring through the middle west.

At the end of the orchestra tour he will return to the Mills offices.

MORRIS AT LYNBROOK

Ed. Morris and His Versatile Orchestra opened their summer engagement last week at the "Five Corner's Hotel," at Lynbrook, Long Island. The musicians sing as well as play, varying their entertainment.

HINRICHS AT THE RIALTO

WASHINGTON, May 29.—Gustav Hinrichs is this week acting as guest conductor at the Rialto Theatre, here. Maria Samson, opera star, is singing and the entertainment is being advertised as a special musical week.

ORCHESTRAS BACK FROM TOUR

The Columbia Saxophone Sextette, and Dance's Orchestra, have closed their road engagement and are back in New York. The Yerke's Happy Six have also arrived in New York, having closed a successful tour.

YERKES FOR VAUDEVILLE

Yerke's S. S. Flotilla Orchestra closed at the S. S. Flotilla Restaurant last Saturday night, the place having shut down for the summer. The orchestra expects to open in vaudeville this week.

CAREY AT STEEL PIER

ATLANTIC CITY, May 29.—M. F. Carey and his orchestra are at the Steel Pier, furnishing the music for the Murphy Minstrel company, which opened for the summer on Monday night.

MATA'S BAND AT HUGUENOT

Mata's Marimba Band has opened for the summer season the Terra Marine Inn, at Huguenot, Staten Island.

REQUEST ACTS FOR MARYLAND

BALTIMORE, Md., May 29.—The Request Week voting contest being held by the Maryland Theatre is deciding the favorite acts that will be booked for the house next week. Although the voting is still going on, the acts for which votes have been cast, have been secured so that they will not be booked elsewhere in the meantime.

The acts that have been the most consistent leaders and that have been secured are: John Steel, tenor, with Jerry Jarman at the piano; the Lightner Sisters and Newton Alexander; Aileen Stanley, Lester Bryan and Lilian Broderick, "Senator" Ford, from Michigan; "Petty Larceny," a one act comedy; Charles Harrison and Sylvia Dakin, in "The Three of Us," with Billy Hogue, and "The D'arville Sisters."

DAVIS TUNES ON RADIO

Meyer Davis and his Bellevue-Stratford orchestra gave a radio concert on Friday night of last week at the Westinghouse Broadcasting Station at Newark. Announcements of the concert were sent out by the Bellevue-Stratford Hotel and thousands listened to the Davis tunes.

ORCHESTRA CLOSES SEASON

CHICAGO, Ill., May 29.—The Balaban & Katz Orchestra, which has played twenty-eight Sunday concerts at the Chicago Theatre, closed its season Sunday afternoon. Nathaniel Finston conducted the musicians.

WHITEMAN BOOKING BAILALAIKAS

Harry Mogiloff and Charles Weinberg have reorganized the Russian Bailalaika orchestra and have placed it under the management of Paul Whiteman, who is booking them for the summer resorts.

NEW WRITING COMBINATION

Joe McKiernan, writer of "Cuban Moon" and other songs, has formed a writing combination with Jack Shilkret the orchestra leader and composer. Their first number is expected to be out shortly.

FAMOUS PLAYERS OPEN

Ray Miller's Famous Players Orchestra opened Saturday evening at the Brighton Ball Room in the Brighton Beach Hotel. Miller also has another combination working at the hotel.

TROUBADORS AT ATLANTIC CITY

Jack Utchinnick and his California Troubadors opened last week at Rendezvous Park, Atlantic City, where they will play a summer engagement.

MIANO AT PORT WASHINGTON

Jack Miano, formerly musical director at Churchill's, has opened for the season at "Ye Old Tavern," at Port Washington, Long Island.

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CONWAY IN WATERTOWN

WATERTOWN, May 30.—Patrick Conway, local orchestral conductor and bandmaster, was in Watertown during the week for a concert by the Morning Musicals' Symphony Orchestra, of which he is leader. Mr. Conway assisted the women of the Morning Musicals of Watertown to organize the orchestra last Fall and much success was accomplished through frequent rehearsals and preliminary concerts, with the result that 1,500 persons packed the Olympic Theatre for the concert Thursday night with the Morning Musicals' chorus and Mrs. Sally Spencer Klump, soloist. The program was well balanced and enthusiastically received. The chorus showed careful drilling and appeared to fine advantage. The singing of Mrs. Klump was a delightful feature of the evening. The Watertown papers not only praised the work of Mrs. Klump, but gave Mr. Conway and his players a favorable review. The Standard said:

"The orchestra, under the efficient direction of Patrick Conway, gave three numbers well selected for their varying character. The overture from Keler-Bela was brilliant; the 'Melody of Peace,' by Martin, was almost a choral, so solid was its orchestra while the number by Delites consisted of 'La Source' and two dances. 'The Scarf Dance' and 'Dance Circassienne.' These delicate, graceful selections require accurate phrasing and careful interpretation. Mr. Conway somehow imparted to his players just that sense of rhythm and exquisite fineness of touch which made the graceful tone picture. The orchestra has acquired solidarity since its first appearance, that sense of unity which only faithful rehearsals can produce. Not the least of its good work was that catch accompaniment to the 'Inflammatus.'"

Mr. Conway takes his concert band to Willow Grove Park, Philadelphia, June 4. The soloists will be Miss Matilda Verba, Belgian soprano, and Carlo Verratti baritone. During the racing season Mr. Conway will present his band for six weeks in Congress Park at Saratoga Springs and then return to Syracuse for the state fair.

\$800,000,000 FOR PICTURES

PITTSBURGH, May 29.—Will Hays, president of the Motion Picture Producers and Distributors of America, made a plea to the public to aid the producers in their efforts to maintain a clean moral tone in film production, before an audience at the Carnegie Institute last week. He stated that the producers were sincere in their desire to put forth better and cleaner productions, and that with the aid of the public success would be assured.

Mr. Hays quoted figures showing that \$800,000,000 a year is paid for admission to motion picture theatres, and that the industry represents an investment of \$500,000,000, employing 50,000 people at annual salaries totaling \$50,000,000.

"PASSING SHOW" FOR JOLSON'S THEATRE

Upon the return of J. J. Shubert from Europe the early part of July work will be started on the production of the "Passing Show of 1922," which will open in the latter part of August at the Jolson's Fifty-ninth Street Theatre. Eugene and Willie Howard will again be featured.

It was originally scheduled to have the new "Passing Show" ready for Jolson's about this time, but these plans were postponed when the house was rented to DeWolf Hopper's "Some Party" co-operative show.

PAUL DULLZELL IN CHICAGO

Paul Dullzell, assistant executive secretary of the Actors' Equity Association, is in Chicago, this week, attending the annual meeting of Equity traveling representatives.

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FILM MEN MAY SECEDE

The result of the election held by the Motion Picture Owners Association of America, at Washington, which returned Sidney S. Cohen as president, did not please the members of the New York branch, and they are talking secession.

Many influential members of the branch believe within a few weeks the national body will be repudiated.

The move will not stop at repudiation, but precede an attempt to establish a new national association with new directors and officials. To head this body the name of Herbert Hoover has been mentioned.

The New York branch of the M. P. T. O. A. sought at Washington to name James J. Walker, New York State Senator, for the National Presidency.

Shortly after the adjournment of the convention, Senator Walker announced he intended to desert the films, but it is learned he has reconsidered, and will continue to act as counsel for the New York branch.

At a meeting of the Theatre Owners' Chamber of Commerce to be held at the Hotel Astor, the question of secession from the national body may be taken up. William Landau, president of the chamber, last night would not comment upon the question.

The purpose of an attempt to create a new owners' organization is based upon its sponsors' belief that closer co-operation between the Hays producers' branch and the exhibitors is necessary for financial and artistic success.

NEW SHOW FOR SCANLAN

Walter Scanlan, the Irish tenor, under the management of George M. Gatts, is closing a forty week season in "Irish Eyes" at the Majestic Theatre, Brooklyn, this week. This completes Mr. Scanlan's second tour. His third season opens in Boston in August with a new Irish comedy with songs tentatively entitled "The Irish Musketeer," written by F. F. Rose, with songs of his own composition.

"The Irish Musketeer" is a modern Irish comedy with the scenes laid in Kilkenny, Ireland.

NEW REWARD FOR SMALL

MONTREAL, May 30.—\$50,000 has again been placed for the search of Ambrose J. Small, the missing theatrical man of Toronto who has been missing for more than two years. Thos. Flvnn is suing the estate for \$52,000 for services alleged to have been rendered by him in assisting Small to dispose of his theatrical interests to the Trans-Canada Theatres, Ltd., for the sum of \$1,750,000. Court proceedings are now in action.

COMPOSER WINS \$1,000

CHICAGO, May 20.—The annual \$1,000 prize offered to American composers by the North Shore Musical Festival Association has been won this year by C. Amille Zachwer of Philadelphia, it became known today. His composition, "Jade Butterflies," was played at a public rehearsal Saturday night by members of the Chicago Symphony Orchestra under the direction of Frederick Stock.

NEW HOUSE FOR JANESVILLE

JANESVILLE, Wis., May 29.—The Saxe Brothers, who own and operate a chain of theatres throughout Wisconsin which play vaudeville, pictures and road attractions, will build a new house in this city. The new project will be modeled after the Orpheum Theatre, at Kenosha, which is also owned by the Saxe Brothers. The house will play pictures and road attractions.

NEW ACTS

AL. K. HALL & CO.

Theatre—58th Street.

Style—Songs, talk and dancing.

Time—Twenty-two minutes.

Setting—In "one" and "full."

Al. K. Hall, assisted by a man and two women, is offering "The Sap." Hall, who is from burlesque, is doing some scenes from "The Sporting Widows," the show he was with last season. At the opening of the act, Hall and the straight man do the "hold-up bit," in "one," which they are following up with a "flirting scene." In this scene the women make their first appearance, walking across the stage, while Hall and the straight man do the flirting. These two bits are sure-fire laughing scenes, and Hall and his assistant got all the laughs available. After the flirting bit, the act goes to full stage, and the straight man sings a popular number. Hall, discarding a comedy make-up he has previously had on, comes back and does a wooden shoe dance, attired in a tuxedo suit. The straight comes back attired in evening clothes and sings another pop number and Hall, assisted by one of the women, does a bit of soft shoe stepping. Another number by the straight man gives Hall a chance to make a change back to another comedy make-up, and he comes back with the other woman who is also attired in a comedy make-up, and does a sort of "flapper dance," with the woman dragging him off by the neck, for a finale.

In the twenty-two minutes that this act consumes, there is really an hour's entertainment. The act is fast, and gets laugh after laugh. Hall, besides being a comedian of merit, is also a real dancer. Every member of the act works from the time they make their first entrance. As it stands, this act can walk into the two-a-day houses and go over.

S. H. M.

STEVENS AND TOWEL

Theatre—125th Street.

Style—Singing and talking.

Time—12 minutes.

Setting—Special.

This act is composed of two colored boys. They carry a special drop in "one," that shows the deck of a ship. One of the boys plays a cook, while the other plays a sort of "nut" sailor.

They open with a line of talk that is old, but still gets them plenty of laughs. Each one of the boys sings a single number, with the comedian having the better voice of the two. After the numbers, they go into another short routine of talk, closing the act with a comedy double number.

These two fellows are doing all that they possibly can with their present material. As the act stands it is a good vehicle for the pop price houses.

S. H. M.

SIELKEN FORTUNE HELD UP

Mrs. Joseph Schwartz, wife of the Chicago Opera company singer, will receive no additional funds from the estate of Herman Sielken, her former husband, until pending litigation has been decided, as a result of a decision by Surrogate James A. Foley. Mrs. Schwartz is residuary legatee of the deceased millionaire coffee merchant.

The action which halted the distribution by the executor, the Columbia Trust Company, was begun by Marguerite A. Blackwell, who is suing to recover \$200,000. She claims that Sielken, sometime prior to his death, had contracted to make a will in her favor, which he failed to do or even mention her. Pending the trial of the action she seeks a stay in the distribution of the assets of the estate. Thus far the widow has received \$1,549,425. The Blackwell woman says the trust company is about to give the balance of the estate, \$2,290,000, to the widow.

REVUE AT GREEN MILLS

CHICAGO, Ill., May 29.—The Green Mill Garden is contemplating running a musical revue much on the order of the one now being presented at the Marigold Gardens by Ernie Young. Maurice Greenwald and Jimmie O'Neil will produce and back the venture. Both are at present in New York arranging for talent.

HACKETT TO PLAY "OTHELLO"

LONDON, May 29.—James K. Hackett is getting ready for a season at the New Theatre, here, giving "Othello" and other roles from his repertory. This city has not had a Shakespearian season for two years, and should now be open for one. Hackett scored a big success in "Othello" here.

SMOKING AT MAJESTIC

CHICAGO, Ill., May 27.—The Majestic Theatre will permit smoking in the future to those that purchase seats on the mezzanine floor. Heretofore smoking at the Majestic was prohibited. The Palace Music Hall permitted smoking and practically forced the Majestic to assume the same policy.

MRS. HOYT TO HAVE THEATRE

Mrs. Lydig Hoyt, whose beauty and social standing have been capitalized on the screen and in the drama, is to conduct her own theatre. The new theatre is to be located on Park avenue, at Forty-seventh street, and will be named the Grand Giggle.

SHERMAN STOCK IN ELGIN

ELGIN, Ill., May 28.—The Sherman Stock Co., playing under canvass opened last week here to a big business. The engagement is indefinite. The show travels by motor truck and plays week stands in the small towns.

HAMP REHEARSING ACT

I. B. Hamp is rehearsing a girl act which will open out of town next Monday. The principals in the act are Hamp, Harry Stratton, Raymond Paine, Madlyn Worth, Nelle Nelson and Mazie Howard.

ROSALIE STEWART SAILS

Rosalie Stewart sailed for England on Tuesday, May 30, on board the *Berengaria*. She will tour Europe for two months and will return on August 1.



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DEATHS

WALTER JONES, eminent comedian, died last week at his home, No. 2211 Bayview avenue, Bensonhurst, after a three-year illness.

Mr. Jones arrived on the stage via the circus route. He was born in Springfield, Ohio, in 1872, the son of Dr. Isaac Newton Jones, a Cincinnati physician. When he was ten years old he ran away to join Robinson & Alexander's Circus, and developed into a rider, tumbler and clown. Later he became an usher in the Grand Opera House, Cincinnati, and after seven years there as treasurer and assistant manager, an actor.

His career as an actor started with the production "Genevieve," on a tour which ended disastrously in Toronto. Working his way to St. Thomas, he joined the Howard Hall circus which he left in the early 80's to play Passapartout in Inure Kiralfy's spectacle "Around the World in 80 Days." Four seasons with W. A. Mestayer's company followed during which he played in "We, U. & Co.," "The Tourists" and "The Grab Bag."

It was while playing the part of Snapper in "The Pulse of New York" that Mr. Jones originated an act which afterward brought him into prominence.

This was followed by the part of the King in "1492." In this just four hundred years after the date he made his first great success, his tramp specialty making him famous throughout the long run of the show in New York. Later he appeared in numerous productions, his last appearance being in A. H. Wood's farce, "Getting Gertie's Garter."

IN MEMORY OF A FRIEND AND OLD PAL

ANNA SPEARS
GONE BUT NOT FORGOTTEN
Florence Mills Reynolds

TOM OLIPHANT, press representative for Sam H. Harris, died last week at his rooms in the Hotel Pennsylvania, after an illness of several weeks.

He was born in Indianapolis thirty-nine years ago and came to New York to join the staff of the *Evening Mail*. In 1920 he entered the Harris office. His health was seriously undermined recently when he worked to make the Rose Coghlan testimonial a success.

He is survived by his wife, an actress professionally known as Gertrude Mahn.

FRANK DAVIS LYMAN, former actor, died in Sayville, L. I., May 14, from heart disease.

Mr. Davis was sixty-eight years old, and for many years he was engaged in the hotel business. He was a member of the Actors' Order of Friendship.

ALBERT H. FITZ, song writer, died last week in Los Angeles after a long illness. He was fifty-eight years old and was born in Medford, Mass.

Mr. Fitz was the author of "The Honey-suckle and the Bee" and many other popular songs. His mother was a member of the Peak family of bellers.

GILSON WILLETTS, author and production manager for the Pathe Film Company, died last week at Los Angeles, California.

He was born in Hempstead, N. Y., in 1869 and was editor of several magazines, also a correspondent during the Spanish-American War. He was the author of several novels, and was credited with having originated the motion picture serial.

DAVID GERBER, prominent theatrical lawyer, died last Friday of heart disease after an illness of three months, at his home No. 215 West 98th street.

Mr. Gerber was widely known throughout the country as a specialist on law concerning copyright matters, and was associated with the late Judge Abraham J. Dittenhofer. At the time of his death he was senior counsel of the law firm of Dittenhofer & Fishel of No. 32 Broadway.

For many years he was general counsel to what was known as the "Theatrical Syndicate," comprising Klaw & Erlanger, Charles Frohman, Al Hayman, and Nixon & Zimmerman, and acted as their advisor up to the time of its dissolution.

On behalf of Charles Frohman he protected the title of "Chamblere" from infringement, irrespective of copyright, establishing the principle that a trade name would be protected in the theatre from unfair competition, as it would be in every other line of business. He was also engaged in the long litigation which ended in a decisive victory in the Supreme Court of the United States respecting moving picture exhibitions of a drama. In that case he succeeded in protecting the play "Ben Hur" from infringement by means of a production in the form of a photograph. Later he protected several legitimate productions from infringement via the moving picture route.

In 1898 he built the Empire theatre in Albany, N. Y. It was managed for one year by his brother the late Albert Gerber and after being leased to various firms until 1906 was purchased by the Columbia Amusement company.

LEONA DARE, noted trapeze artist and ballroom dancer, died last week in Spokane, Washington, at the age of sixty-seven years. She had been ill four months.

Mrs. Dare entered her dangerous profession as a girl, risking her life many times in making balloon ascensions in various parts of the world. She possessed a scrap book in several different languages telling of her exploits, among them being a story of how she drifted over London, England, hanging by her teeth from a pendulum on the trapeze.

In the seventies and later, Leona Dare won a wide reputation on her beauty and daring. She

appeared with circuses in this country, at the Folies Bergere, Paris, and made many balloon ascensions, performing on a trapeze as she went aloft. Perhaps her most noted display was her ascension to a height of 5,000 feet above a great crowd at the Crystal Palace, London. In 1871 she married a man named Ernest T. Grunebaum of Vienna, who proposed to her following a serious accident that prevented her performing for a long time.

Leona Dare was the daughter of Annie Meiza, called "The Child of the Alamo" because her mother had been killed by a stray bullet during the massacre. Leona's real name was Leona Adelaide Stuart, her mother having married Andrew J. Stuart of Atlanta, a Confederate General. The child lost track of her mother after the confusion following Sherman's march to the sea, and for many years searched in vain for her. After her retirement she lived at Oakwood, S. I.

GRACE HAWTHORNE, actress-manager, died in London last week, after a long career there in the theatrical world.

In 1912, Grace Hawthorne was in this city with her husband, Bernard Sergeant de Chaulnes, who married Theodora Shonts. She was reported at that time to be in poor financial circumstances despite her career in London as an actress-manager during which she produced several successes. Although never prominent in the Eastern theatres of this country, she starred in the West in the 80's for several years, playing such pieces as "Frou Frou," "Camille," "East Lynne," and others. In London she managed the Princess, Prince of Wales and Olympic theatres, played "Theodora" under the supervision of Sardou, and scored a triumph in "A Royal Divorce." She made her stage debut at Providence, R. I., in 1876.

CHARLES OSGOOD, widely known theatrical man, died last week after a long illness, at his home at No. 104 East 40th street.

Mr. Osgood was 63 years old, was born near Stamford, Ct., and had been in the theatrical business almost all his life. More than thirty years ago he was engaged by A. L. Erlanger as advance agent for one of the attractions he was sending on tour. Soon afterward Mr. Erlanger made him manager of the St. Charles Theatre and the Academy of Music in New Orleans, and a few years later when the Theatrical Syndicate was organized, brought Mr. Osgood to New York to be head of the booking department of that institution.

He held that important position ever since. His acquaintance with the managers of theatres all over the country and his knowledge of conditions affecting the theatrical trade was encyclopedic. He became seriously ill more than two years ago and was compelled to undergo a grave operation. He returned to his office at the New Amsterdam theatre building some time ago and took active charge of his affairs until the first of this year when his condition forced him to retire. He is survived by a widow, daughter and a son.

JOHN H. HARTRENT, professor, and well known musician of the Conservatory of Music of Philadelphia, died May 21st, in the Mercer Hospital, Trenton, N. J., following an attack of paralysis while playing an organ at the Grace Lutheran Church.

He was in good health apparently until he had completed three selections and was beginning the fourth when he fell to the floor unconscious.

FRANK RANDALL, of the vaudeville team of Frank and Randall, died of a stroke at his home in Bay Shore, L. I., May 26. He was 52 years of age. He is survived by a wife and daughter. The remains were buried Tuesday at Oakwood Cemetery, L. I.

EDWARD FALCK, conductor, composer and arranger, died last Saturday evening at his home, No. 127 West 82nd street, after a four months' illness of arterial changes.

Mr. Falck was born in New York on June 28, 1874. He studied at the College of the City of New York and later at the School of Mines, Columbia University class of '94. After completing his engineering courses he decided upon a musical career and went to Europe where he studied under the best masters in Leipzig, and later went to Vienna. His fine musicianship won him recognition and he became conductor at Karlsruhe and Rouen, and later became assistant conductor at the Paris Grand Opera. At that time he assisted Jean De Reske, the famous tenor, in coaching.

In 1908 Andreas Dippel brought the young American back to his native country and made him assistant conductor at the Metropolitan Opera. Six years ago when the Rialto opened, Mr. Falck joined the staff of Hugo Reisenfeld as composer and arranger. Previous to becoming ill, he did work for Mr. Reisenfeld at the Rialto, Rivoli and Criterion.

Funeral services were held at the Funeral Church and later at the Fresh Pond Crematorium, last Monday, where his fellow artists paid their last tribute with his favorite music and poems, for he was one of the most beloved men on the staff.

He is survived by his widow, Ella Falck, and two sons.

JOHN M. CONWAY died at his home, Baltimore, Md., May 25, of double pneumonia. He was a member of the Balmor Four who were with the "Maid of America" Company on the Columbia Circuit this season. In his last moments he requested that he be remembered to his friends with that show.

HERBERT OPERAS FOR VAUDEVILLE

Victor Herbert's light operas are being condensed by Francis A. Mangan, who has already begun work on the condensation. Thirty-minute versions of "Babes in Toyland" and "Mlle Modiste" are contemplated for use in the leading motion picture theatres.

The rearrangement of music is being done by Victor Herbert and the production will be by Mangan. Bessie Wynn has been engaged for her original role in "Babes in Toyland."

APPROVES EQUITY THEATRE

Lee Shubert expressed approval last week of the plan of the Actors' Equity Association to have an "Actors' Theatre."

"I am very much in favor of the undertaking," he said in his office. "I only wish they had more than one actors' theatre. I would be willing to let them have a couple of my houses."

"This enterprise will result in benefit for the manager as well as the actor. It will be a touchstone that will test out all the theories of the relationship between manager and actor. It will show the actors, on the one hand, whether they can get along without the manager, as some of them have said. It will show the Equity council, on the other hand, just what trials and hardships the manager has to meet in dealing with actors, especially with a large group of stars."

"All the varied temperaments in a company are no easy matter to handle. Actors have to be temperamental. It would seem, by the nature of their calling. They are not business men. Actors would rather work for themselves individually than for the ensemble."

"They cut in on one another's laughs. The star will demand that he be given all the good lines. They won't always follow the stage director's instructions, but will put in business of their own. Often they won't take the parts that are picked for them, but have their own ideas as to what they should play."

"All this is not by way of complaint—it is simply a statement of what every producer finds daily. Playing for a mutual undertaking by actors themselves won't train this tendency out of the actors or change their nature essentially."

"But I do think it will give the Equity a better understanding of the difficulties of the producer, and thus create a much closer sympathy between the leaders of the actors and the managers."

BELASCO SIGNS MARY SERVOS

David Belasco has placed Miss Mary Servos under contract for a term of years. She will appear in a new play in the near future.

For more than a year Miss Servos has been under Mr. Belasco's observation. The contract was signed yesterday. In many of its features it is most unusual.

Because of the importance of the part she is going to play, Miss Servos, through Mr. Belasco's advice, has taken a house for the summer in a country place little known, where she can study without interruption.

Among the actresses who have become famous under Mr. Belasco's direction are Mrs. Leslie Carter, Miss Blanche Bates, Miss Frances Starr and Miss Lenore Ulric.

GUILD'S PLANS FOR SEASON

Among the Theatre Guild productions of next year will be a Shakespearian revival, Granville Barker's "The Voysey Inheritance," and at least one play by Bernard Shaw. The Guild will also put on "The Lucky One," by A. A. Milne, whose "Mr. Pim Passes By," after a long run at the Garrick, is still touring the country.

Joseph Schildkraut, as already announced, will appear in "Peer Gynt," and a play announced for this season, but crowded out by "Back to Methuselah," Claudel's "The Tidings Brought to Mary" will be given. These are definite, but many other plays by foreign and American authors are being considered.

LONG ROUTE FOR "STARS"

"Stars of Yesterday," the old-timers' act under the direction of Milton Hocky and Howard Green, have been given a combination route over the Keith and Orpheum circuits for next season. They will open at the Palace in New York on September 4, and will close at the Majestic in Chicago on May 23, 1923.

"HEADS I WIN" POSTPONED

"Heads I Win," which was scheduled to open at the Earl Carroll Theatre on Tuesday, has been postponed and will open on Friday night. The show was not ready and in consequence the opening was set back.

LETTER LIST

| GENTLEMEN | LADIES | |
|-------------------|------------------|------------------|
| Albani, C. | Prest, Hughie | Hart, Goldie |
| Barrios, Jean | Sadler, Wm. | Hensel, Alma |
| Corbett, John J. | Sidman, Sam | Harvie, Sadie |
| Carmin, Buddie | Thorp, J. H. | Hart, Goldie |
| Cummings, Frank | Tinney, Frank | Jackson, Anna |
| Denton, Harvey A. | | Little, Billy |
| Duncan, Harry A. | Anderson, Leona | Love, Marge |
| Grady, Henry | Alanson, Mrs. | McDuffie, Billy |
| Hoffman, Dave A. | David | Miss |
| Hudini, M. | Bedford, Miss R. | Merrill, Alma |
| Keller, Geo. | Casper, Stella | Marsh, Marie |
| Koler, Eddie | Denton, Mrs. H. | Powers, Babe |
| Lynch, Fred | Devine, Bobbie | Parker, Frances |
| Leahy, Chas. | Dayton, Mrs. F. | Phelps, Verna |
| Link, H. F. | C. | Rivers, Mabel |
| Livingston, Geo. | Devere, Vera | Rich, Mrs. |
| Montigue, Louis | Dalton, Marion | Shannon, Inez |
| Miller, E. A. | Fields, Mrs. | Texas, Miss F. |
| Mullin, Joe | Max | Williams, Mollie |
| Meyers, A. | Ferris, Evelyn | Wallace, Cecelia |
| Nordstrom, Leroy | Garner, Ruthie | Worth, Madlyn |
| Opel, Harry | Hall, Myrtle | Welch, Miss M. |
| | Holmes, Mildred | |

AFTER THE BILLBOARDS

The Municipal Art Society of New York has issued as its Bulletin an illustrated pamphlet, "The Billboard Blight—What to Do About It." The Municipal Art Society appeals to the individual citizen to do away with the nuisance of outdoor advertising, and the bulletin suggests ways in which the public-spirited citizen can make his objections felt. Advertising in relation to the home, to streets and their cleanliness, to public health, to parks and railroads, is illustrated in an effective way by the use of photographs of actual conditions in New York City. "Every citizen has a duty in the matter of objectionable billboards which he ought to perform" is the idea of the society. The law regulating advertising, information as to what departments of the City Government are responsible for its enforcement, how they can be appealed to as well as the opinions of many city officials, are all contained in this bulletin. This goes hand in hand with Joseph Pennell's campaign urging upon us that our "idealism on which we pride ourselves as a nation be demonstrated in an effort to overcome this flagrant form of commercialism."

"SHUFFLE" NO. 2 CLOSES

The No. 2 "Shuffle Along" company closed its season Saturday night at the Montauk Theatre, Brooklyn, where it had played a two weeks' engagement. While the original company, now in its second year at the 63rd Street Music Hall, has made and is still making money, the second company, which was organized several months ago, has failed to make any exceptional returns. Dates in the East only have been played.

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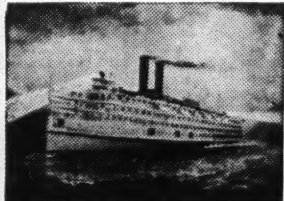
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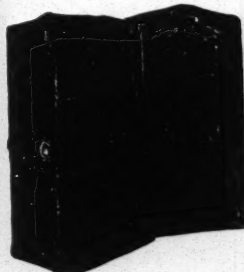
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